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ABSTRACT

Ten papers are presented dealing with the rationale, theory, methodology, development, and teacher-training in the suggestopedic systems of second language instruction. The papers are as follows: (1) "The Bulgarian Experience," by Georgi Lozanov; (2) "Swedish Commentary on Suggestopedia," by Christer Landahl; (3) "Suggestology in the United States," by Owen L. Caskey; (4) "Practical Developments and Theoretical Concepts of Suggestopaedia in Language Teaching in Canada," by Gabriel Racle; (5) "The Training of Foreign Language Teachers in the Suggestopedic System of Education," by Krasimira Pashmakova; (6) "A SALTy Interlude: Suggestion, Sight Words, Statistics and the Single Wing," by Allyn Prichard; (7) "Problems and Prospects for SALT/Suggestopedia," by Donald H. Schuster; (8) "Suggestopedia and Creativity," by Jonathan D. Edwards; (9) "A Candid Conversation Between Georgi Lozanov and Don Schuster," by Allyn Prichard; and (10) "Panel Discussion: Theory and Practice of Suggestopedic Instruction," by D. H. Schuster and C. A. Gritton. SALT announcements and the index to Volume 2 complete the issue. (AMH)

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THE JOURNAL OF SUGGESTIVE-ACCELERATIVE LEARNING AND TEACHING

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The Editor welcomes submission of manuscripts on an interdisciplinary nature relevant to all aspects of suggestive learning-teaching-therapy counseling within the theoretical and procedural confines of Suggestology and/or Suggestopedia. The JOURNAL OF SUGGESTIVE ACCELERATIVE LEARNING AND TEACHING will publish a wide variety of articles - including critical reviews, theoretical analyses, speculative papers, case studies, quasi-experimental studies, as well as reports of empirical research (basic or applied) of major significance. The basic focus is Suggestopedia theory, research and application.

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The Bulgarian Experience

Georgi Lozanov, M.D.

Suggestology Research Institute

Abstract

Dr. Lozanov presents the basic concepts and principles of suggestopedia in this speech, teacher training concerns and administrative details about the current large-scale Bulgarian suggestopedic research in public schools.

First of all, I would like to express my thanks to you. I have been here in the United States many times and I am happy to see that suggestopedic ideas are developing better and better and more creatively than before. In the limits of time available, I will try to add some additional explanations and I shall tell you about some new developments in our suggestopedia educational system. I will also tell you about suggestopedia in some other countries.

Today I want to start with considering suggestion. What kind of things are influencing us? Where and what is suggestion? Investigating the different therapeutic yoga and educational systems, especially taking into consideration the possibilities of discovering the reserves of mind, we came to the conclusion that there are some more or less unconscious perceptions and some emotional stimuli which combined with the conscious perceptions could stimulate the personality globally and also enhance learning.

I would like to draw your attention to the problem of the unconscious-conscious integrated activation. We have some principles of suggestology, one of which is subconcious-conscious communication. I would like to use all of the subconscious perceptions, all the subconscious stimuli, and to put them in very close connections with the conscious perceptions and stimuli. In this way, we can control ourselves. The subliminal perceptions could be controlled consciously, and the students and the children could by themselves choose the perceptions, the impressions, the information they need. They could choose them, accept them, and control them by themselves. That means that the personality of the students and the children would be self-developed, would be enlarged and growing. It would be better and the personality wouldn't be under the uncontrolled unconscious influences. Suggestopedia takes into consideration the subconscious influences, but every time puts them in close connection with the conscious. That is important because there are people who speak of suggestopedia as something like a brainwashing system. You know what brainwashing is! But they don't understand about suggestopedia. If you want to organize to make use of subconscious impressions, that means that you want all of the possibilities to be influenced sub-consciously without our knowledge, without our conscious awareness. That is why suggestology is investigating these mainly subconscious influences which could be used by some brainwashing systems. I shall give some concrete data about putting them into the conscious, putting them into the control of the conscious.

Why are we saying that suggestion takes place on a very high level in different arts? It is well known that when we listen to music, when we are watching some performances or some different cultural arts, that we are influenced more or less subconsciously, and after that a little later, we elaborate the impressions received unconsciously and consciously. But in our first exposure, the emotional influences were on the periphery of our attention as subconscious impressions.

When we go to a concert for example, the music influences us, but we don't think about what kind of influences are coming from that music. We listen to the concert, to the radio, to the television, and we don't think about the suggestive influences that we are receiving from the television, from the radio, or from the different kinds of influences in society.

In our research, we are investigating the suggestive influences around us. If you don't know the influences that you receive in music, watching a performance directly or through the television,...in fact you are already under brainwashing influences. Of course, if we don't know how the influence is directed, then that is brainwashing. So suggestology is investigating those kinds of brainwashing influences that we are receiving every moment around us, taking them into the center of the conscious, taking them to the people and saying, 'People, see, those influences produce such results in our minds, in our bodies, and in our personalities connecting the subconscious with the conscious relations and communications.' That is why we have one of the three principles of art every time in suggestopedia and at every moment subconscious and conscious communication.

In our research, we are organizing and investigating different aspects of influence, for example, different kinds of music. There's no music which we are using now in the musical practice in suggestopedia which hasn't been investigated earlier in our laboratories. About its influences, physiologically and psychologically, I can tell you that some music changes the brain waves. It stimulates more alpha waves. Some music increases the beta waves. Or some music increases the alpha and then decreases it. Not only the brain waves, but many physiological measurements are measured in our laboratory; we note how they change under the influence of music and with other art influences.

Psychological influences are investigated also. For example, we are investigating the ethical influence, the moral influence of some kinds of music; Beethoven, jazz, or contemporary. We have very interesting results about the suggestive influence of music, and I could tell you that if we published all of these results, it would be very interesting to see how we are influenced by the television, the radio, and so on.

Some music decreases the moral level and other music increases the moral level, but which music is which? Some music from Mozart increases, some jazz decreases, moral level. That is why we use mostly classics in our music sessions, such as Mozart, Beethoven, and similar composers. On the basis of our investigations we think that the brainwashing effect has communications on different levels whose influences we did not know earlier. Because suggestology investigates every influence before using it in the classroom, and the influence is well known, then this is not considered brainwashing.

On investigating different kinds of arts, I told you that you could use different kinds of arts in the field of education. Our institute is engaged in the process of bettering instruction. We do not currently have any other art investigations. There is a national problem now to be able to apply the suggestopedic system all over the country and all of our staff is engaged in this investigation.

We concluded that if the suggestive influences are at a very high level, we could use them; they could help us. What do you think about the great composers, the great philosophers--did they know about the yoga systems? Of course they did. Why not? I think that they must have been well acquainted with the different philosophical directions; all of the aspects of the humanities. We think that today we have discovered yoga, ancient humanity's knowledge and its wisdom. If you read the books of 100 years ago, 200 years ago, 500 years ago, they had knowledge the same as, sometimes better than, ours. Let us keep in mind that if one person is a genius such as the big composers, philosophers and writers, then they must be acquainted with all of the philosophy and wisdom of humanity. If so, I suppose that the great composers have been influenced by the ancient philosophy and by its wisdom.

If we analyze the music of those composers psychologically, not only musically, we could see very interesting psychological and philosophical moments in it. There is nothing bad in that we started with yoga relaxation practices and came to concert sessions with specially chosen music. It changed the view of the students by having them relax in an extraordinary manner--listening to the music and coming to a concert-going state of mind. The students acquire the same psychological relaxed state as if they were going to a concert. Then if they can in the same relaxed state be concentrated and self-controlled, step by step it became clear to us that by creating the relaxed state to the music that simultaneously we are creating the suggestive influence. At the same time that students are concentrating, the voice of the teacher is helping the students to concentrate without additional relaxation. We keep the state of relaxation, fix the attention and concentrate on the topics we are interested in.

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All of us are victims of the system of education. In investigating the little children who haven't been influenced negatively, we are discovering that getting results is not a problem; it is spontaneous. They have not yet accepted the so-called social suggestive norms. All of us are learning, behaving and believing under the influences of the social suggestive norms, because in our childhoods we were not critical people. We accepted different kinds of influences and when later we try to change ourselves, we can understand that it is not easy to do it. Creating such a belief system of limitations that directs a personality by the social suggestive limiting norms, we are in fact, creating a limited personality. Suggestopedia has a great task to free the personality from the unnatural limitations and to put it into the natural environment to be able to develop itself freely and better. Those are psychological mechanisms which suggestopedia must activate and develop. Of course that is why we are interested in different techniques and yet investigate relaxation, yoga techniques, alpha feedback, mind control, and other different directions in this way. But the techniques are interesting for us only as techniques.

In our investigation, we came to the conclusion that we must teach the teacher. We now give two month courses to teachers in their preliminary knowledge. We believe that after a preliminary knowledge, some of them will understand and will be able to self-develop. They are coming by themselves to the same conclusions that we came to already. In giving them such knowledge, we give them directions to think over and develop a new personality.

I think you understand that there is a direction in pedagogy that can make people approach each other. Our system goes deep into the personality in discovering such possibilities. Suggestology is just at the beginning now. We would like to make the new direction of development more practically based, because in education now everything is practically directed. If you give the people a practical system to learn easier and better, it means that from the practical point of view a person will be obliged to accept also some political things that are not of interest because they are of the practical results. I came to the development of human beings at one very interesting moment. If you want to stimulate our development, we must be more moral people. Now moral activity makes money. If so, I am certain of the future of suggestopedia. Most important now is to prepare techniques, to better these techniques in such a way as to get better and better results. If we get better results, the other things will come by themselves. That is why we directed our attention to experimenting with different kinds of methods.

Now we demonstrate for you one example of our method. It has some differences from the ordinary. In our ordinary courses we present a big problem in the first lesson: 850 new words. After three days, the students will be able to speak all the words fluently. They will be able to speak all the words, they can understand all the words, and they can even translate. They can speak some part of them within three days if they are highly motivated. In two or three days after finishing the lesson, students increase their memory. The brain needs some time to elaborate the information. In two or three days the information will be coming more and more into their consciousness.

In the second lesson the same primary information is included again. Not too much more is given in the first stage. In one month the same material will be presented in different ways and repeated in different variations. At the end of the month they will be able to speak 2,000 new words and know all the grammar. That is why we have some small changes in the elaboration of the material. Merely to read the lesson takes two hours.

We have made special memory investigations of 1,000 and 2,000 words at a time. It took eight hours of one day to read the whole lesson; just to read it! If you want to memorize something, you have to listen. Without listening you can't memorize. I'm not sure, but probably we will experiment with other languages and will come out with the same results. All of the experiments we are doing in Bulgaria, that our Canadian friends are doing, our Austrians, our United States friends and all other countries are doing must be on the basis of the principles of suggestology-suggestopedia. They must be based on the principles of suggestopedia; then everything is okay.

Who knows which way is the right or the best one? We are discovering the principles and the means, and give some examples. The first principle is to enjoy every moment with the absence of tension during the whole class and to be relatively psychologically relaxed. The second principle is to use the conscious-subconscious stimulations together and simultaneously. Every moment of the passive session uses the so-called double plane. Here the second principle is the organization of the second plane. The third principle is the suggestive link. That means giving the results at all levels, every moment giving feedback; psychological feedback, intuitive feedback, professional feedback, not mechanical, but intuitive professional feedback.

Those are the three principles. On the basis of those three principles we have psychological, deductive, and artistic means which work together. I will repeat the three means: psychological, deductive and artistic. From the three principles come the three means. Without them, we have no suggestology.

The teachers must be trained, first psychotherapeutically, second psychologically, physiologically, philosophically, and artistically, in many aspects. In Bulgaria, we give the teachers some practical knowledge in the courses themselves, but the best ones get additional knowledge by reading and bettering themselves in different ways. In studying the psychological aspects the teacher needs some knowledge of emotional stimulation on the peripheral perceptions, the perceptions we are receiving from the periphery of our attention, of our consciousness.

These are more or less subliminal perceptions. For example, I am speaking now. With my attention, my eyes cannot see all of the many small things: I don't know how many lamps there are on the ceiling. But if you hypnotize me, I could tell you how many lamps there are on the ceiling. Yes, this means that everything which comes into our eyes and into our perceptions is kept in the brain. Suggestopedia uses those endless stimulations on the peripheral, organizes them and uses them in educational practice. That is all in the frame of the psychological means.

The psychological preparation of students is a very important one. For example, the children in our experiments are taught how to read. On the walls we hang pictures of animals that are familiar to the children. Then under the pictures are the written words of the pictured things. For example, under a picture of a bear is the word 'bear' and into the picture is written the first letter 'b'. We do not draw the children's attention explicitly to the pictures while they are working in class. Then on the next day, we gather the pictures and play a game with the children, 'Please could you tell me which picture was above the word?' What do you think? Can the children answer? They sure can! It is unbelievable! More than 80% of the children, without paying specific attention to the pictures, in one or two days already know the whole alphabet and can read about 20 or 30 words. The third day we give combinations of letters and so on. I give you this example to tell you how to use your peripheral perceptions without paying attention to them.

The peripheral perceptions exist in millions of different kinds of art forms. That is a psychological mean. You understand that the psychological means and artistical means are very closely connected and it is difficult to draw the dividing line. They are very closely connected: they are interweaved.

The second mean is deduction. If we create such a psychological atmosphere directed at discovering the results, that means we cannot give the students or children the new material in the same manner that it is given by ordinary methods. It is not possible. Why? Because by the ordinary methods, everything is directed towards memorization and automatization. They start with small parts and combine them into bigger and then bigger and bigger parts to come to the whole knowledge. For example in foreign language, you learn separate letters, then separate words, grammar...it takes about one, two, three weeks to get it all connected. Then there is one grammatical form, then another grammatical part and we lose patience to learn more. We lose our motivation.

In physiology it is well known that creating habits on one level, then breaking them down and destroying them, and creating new habits, is one of the most frequent ways to create neurotic diseases. We have many ways to have neurotic diseases in the traditional school, such as the behavior of the teacher, the organization of the school, and so on. I could probably give you one hundred reasons. In the traditional method we create habits on the lower level, destroy those habits, create new habits and destroy the new habits. In suggestopedia when you organize material to use deduction, we get big units, we give the material on the level of understanding, on the creative level, but the elements included are given more or less on the periphery. They are given without insisting on repeating them many times. We give details at the same time but the attention is directed to the wholeness.

It is important to make sense of the material. For example in foreign language we give them conversation, we give them a little history, we teach them grammar, of course, we teach them phonetics, and we teach them some of many elements, but every time we closely connect the whole with the sense of the material. They don't learn senseless elements and they are motivated to learn the details. Some of the material they won't be able to memorize immediately. It will come in the process a little bit later--one to three days later. They are highly motivated and they understand how they learn. This is the same with small children. In the first week they are reading, working big mathematical problems, and understanding why they need to learn mathematics. They understand why they need writing. They don't write separate elements. It is ridiculous to write 1,000 certain elements and after that 2,000 different elements. This is senseless. We didn't understand why the children had to do all these little elements and it was deeply demotivating. That is why I think that they are wrong. But I have an excuse for writing poorly: I am a physician. In suggestopedia, we teach at once the writing of whole words. We don't create a fear of their work. They know that at the beginning they will make some mistakes: of course, everybody makes mistakes. Then they start learning. They write sentences which are senseless and they correct their mistakes step by step. That is about the deductive method: globalization, giving the material in global themes.

Of course when we present material globally we take into consideration the elements of the second plane, the double plane. The double plane exists in the psychological mean, in the deductive mean and in the artistic mean.

Now where we come into the third group there are artistic and physical means. If the teachers are trained psychologically how to behave themselves, how to stimulate, how not to limit the children, how to organize the classroom, and how to prepare the lesson manuals, that is the first part. If you prepare the deductive part second, the globalization in all the subjects in the material, we need something additionally. We also need artistic means. The most concentrated influences we receive are from the different kinds of arts: we could apply them in school in the classroom, not to create an observed pleasure, but to create pleasure in school, enjoyment of the instruction. Pupils accept the new material easily on a motivated level; it is understandable to them. The enjoyment comes from the process of instruction itself. In this respect different kinds of arts have importance to make learning better, to make it more enjoyable than usual.

What kind of arts do we use? You know already. For one, we use concert sessions. We do not use all kinds of music: we do not use jazz. We use only music that has been approved and investigated in our laboratories, music that has been accepted ages ago as classical music, music which is eternal. If we take music which is from the present time, how about tomorrow? We would have to change and after tomorrow we would have to change again. So that is why we use classical. Of course, at the same time the voice of the teacher gives a kind of recital. The teacher is trained how to use, when and how to intonate his voice, to make the music and his or her voice a unit, an integrated whole. That is one way of applying different kinds of art.

Another example in our school experiments is mathematics. In five or six global units, we present the whole mathematical knowledge in the first grade. Six years' information is the material for two grades, the first and second grades, in two school years.

Before giving the children a new topic, we have a performance. We have created some children's operas especially for the sake of the suggestopedic teaching-learning process. The music of this opera is a step toward classical opera, to induce interest in the art and classical music. At the same time, the material included in the opera is the most important part of the mixed global unit and is presented naturally and unnoticeably without disturbing the children or creating unpleasant movements or feelings in watching the opera. The national television network in Bulgaria is included in our experiments now and they help us when we need some programs put on. In one opera we have the best opera singers in Bulgaria, and additionally from all over the world. I'd like to tell you that our teacher of Italian is a composer of operas. That is why she knows just how to combine the music and the deductive approach. We play the operas in Austria and some other countries where we have experiments.

I think you understand how big an application of art an opera is. There are many kinds of art here, such as music and paintings. Everything is done on the level of the classical series taking into consideration the children's abilities and at the same time exercising them a little bit higher. We don't give pupils art on the level of children; the operas are used for logical work, for creative serious work, for scientific work. Then if we connect the logic every time with the emotional stimulation, the central conscious and the peripheral conscious stimulations, what does that mean? It means that we activate the personality globally, the right and the left hemispheres of the brain together, the subconscious-conscious integrally. We also make physiological investigations such as the activation of the brain. We give the material globally in deductive units. We stimulate the personality globally. We create a communicative global process of instruction. The teacher at the same time globally influences the students, not only teaching them rules by memorization, but influencing the students positively, morally, and psychohygienically.

We have had many neurotic students cured by this system, students who were healed from their diseases because they were on such a psychotherapeutical base. I am a psychotherapist and that is why I organize the psychotherapeutic process. Neurotic students are given such a good environment that the students are cured. We have had hundreds of students cured by this system. We also have had many control groups that were not psychotherapeutic. The results we have found are that our suggestopedia is better than the contrast. That is why we even now have some special courses for neurotics; they learn and at the same time cure themselves. In organizing our artistic means together with the psychological and deductive means, we have the possibilities of enjoying the basics and principles without lapses of attention.

If you think that you have the core of teaching, but without discovering the level of mental reserves, then this is not good suggestopedic teaching. We are creating a global system of education and of self-development of the students, the children. Understand that our work is very complicated: it is not very simple: but if you want to have good results, you must take care of all the mistakes. In the beginning of our work it was easier: hypnotizing and suggesting. Later it was also easy, a little relaxing, yoga, receiving everything. After that it was more difficult. Now is the most difficult moment because we have to combine all of the things to create this global system of stimulating the personality and getting good results. But now our results are better than before. Now it is most important that our system be applicable in the ordinary, in the very, very ordinary environment. That is important. We do not want to have a system just for chosen personalities, but for the whole, for all the people.

Last year in Bulgaria we enlarged, we have been enlarging. Last year we had 16 schools on suggestopedia. Several years ago, we finished an experiment with school boys who were all 16 years old and received very good results. Classes were held four hours every day, having time for self-development, art, gymnastics, sports, reading, and so on. In such a manner, we finished the school year a couple months earlier than usual, and they were very happy. Also we have very many experiments. Four years ago we had two suggestopedic schools in Sofia. In these two schools with the first and second grade and kindergarten we made many experiments in which our children received very good results. Recently we have shortened the teaching sequence time. Last year we had 16 schools all over the country, some in the mountains, some in the rural villages, some who were gypsies, some others in different populations to see how applicable this system is all over the country. We had more than 100 specialists, from the University of Sofia and from other cities. We had physicians, psychiatrists, physiologists, psychologists, pedagogues, and school hygienists. We told these people to investigate and to draw their own conclusions. We believe you must be honest so that you can see the results. For us it was a great pleasure. They investigated the whole

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process. They visited all of the schools all over the country. Their decisions supported our earlier results.

In June last year we had a big national conference that included three government ministeries; the Minister of Health, the Minister of Education, and the Minister of Culture. Why ministers? Because the process of education is a problem not only of health and education, but also of culture. Arts are getting to be a very serious part in this effort. In this big conference the commissioners gave their positive feelings. After that, this year we have added one more school; now we have 17 schools. This is a very interesting school; we teach the students all of the usual subjects plus all of the artistic subjects, so that we stimulate the development of the personality in a very speedy way.

Of course, we have our difficulties, due to such an unexpectedly quick development of the technique. Last year we stopped the Journal of Suggestology and Suggestopedia because I could not control it. Now this year things are getting step by step calmer and we will be able to publish our journal monthly. At the same time, since everything is getting better and better in a very short time, we will apply this all over the country. We have at this moment more than 3,000 children who are learning by our system; children from the first grade, second grade, and the children from the first two classes who are in the third and fourth grades. We plan after the third class to produce the material for the fifth class. We will get into additional classes such as foreign language later, but we shall stick to high school. We shall have 20 study periods a week where they can go to the gymnasium if desired. By the time they get to secondary school, they will have only four hours a day, five days a week. I think here you have about six hours a day. The time staying at school will be only 20 hours per week and then they shall have much time for other activities.

Currently we have developed our work in Vienna on the basis of cultural agreement. We created an institution in Vienna. Soon we shall start in other cities in Austria. We have some researchers who will be developing different aspects of suggestology there. I hope that in Vienna, we will be able to develop everything into a very high level. In Canada, Mr. Racle, our friend, has already talked of his work there. There are also very many other places such as the Pedagogical Institute in the Soviet Union and in East Germany. There are many other specialists from other countries such as France and Japan who have been coming to the institute and have started to work at the university level.

Now we think that all of these universities on one or another level will be of help to us so that we can exchange ideas and results. We will be like a big center and work seriously in this respect. We do not know how quickly the future of suggestopedia will go, but I know that it will be going ahead because I know it is being accepted. It is something like psychotherapy: if a psychotherapist is not getting results, it doesn't mean that psychotherapy doesn't exist. The same is true with suggestology. If a certain teacher in a certain environment is not getting good results, it doesn't mean that suggestology does not exist. I would like to tell you that I am very pleased to see that here in the U. S. some work has been done and that so many people are included and involved in the work. At the same time in all of this we are deeply scientific. Thank you for all of the things that have been done here and thank you for your attention.

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Swedish Commentary on Suggestopedia

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Abstract

The historical background of plans and progress in applying suggestopaedia in Sweden is presented.

Ladies and gentlemen:

At Christmas 1974 I read the book *Psychic Discoveries Behind the Iron Curtain*. Since I am a teacher, my interest in finding more information about the described educational methodology at once arose. At that time the results reported together with the small effort needed and the positive learning situation were incentives enough to find out if, first of all, it was true.

In fact I was glad to have the address of the Institute in Sofia from the Bulgarian embassy in Stockholm. It was a small proof. I wrote for information and received a few sheets telling about the Journal of Suggestology and Suggestopaedia, which I ordered, and *Problems of Suggestology* which I borrowed from the University library in Uppsala. Having gone through this material I went to Sofia in August 1975. I knew from a phone call that no courses were going on but it would be possible to have a chat for one hour with somebody at the Institute. Though I already had some preliminary knowledge about the system through the journal and the book *Problems of Suggestology* I did not feel at home with the psychological vocabulary. My interest in the system was not in the language application, but how it was used in other subjects.

In August 1975 thus I had a one hour talk with Dr. Lozanov, which I was happy to have partly because of a very nice assistant of his being present during the talk. I remember I asked some questions about the meaning of some concepts, for example the suggestive link. After that I went back to the Black Sea coast to continue my bathing holiday.

In November 1975 two Swedes from Malmo who were smarter than I arranged to go to Sofia on a stipend as visitors on a cultural basis for two weeks. In February 1976 a journalist from an evening newspaper went to Sofia; I got her name from the Bulgarian embassy in Stockholm. The people from Malmo and the journalist had also read the book *Psychic Discoveries* and this made them go there. The journalist said before her trip that sometimes there are things you have to do.

In the spring and summer of 1975 the *Handbook of Psychic Discoveries* was available in the book shops. There were mentioned some

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articles written by Jane Bancroft. I sent for them. On the basis of Jane's 'The Lozanov Language Class', I presented the system and the results to colleagues at school, who did not know what they were going to believe. Then we had a so-called 'study day'. Then the language teachers discussed the system and some 'unrealistic' plans for the future were made. We might go to Sofia, we said.

In the autumn 1975 I received a letter from the National University Authority where a person on the research department had asked two professors in pedagogy, Karl Gustaf Stukat and Ulf Lundgren what their opinion of suggestopaedia was. They had based their answers on a summary of *Problems of Suggestology* and the first number of *Suggestology and Suggestopaedia*. They thought it was worthwhile to find out more about the system. Other pedagogues that I contacted were of the same opinion, but so far no one had too little to do to find suggestopaedia an interesting field to work in. The name 'suggestopaedia' did not contribute to make it a respectable field to work further in, I understood. That means it seemed a little difficult for people with a reputation to lose to go into the breach. That is why up to a few months ago there have been people who had nothing to lose, such as me, who could take such a risk.

In January 1976 we could say we had a group of people interested in suggestopaedia in the school where I work. We then sent a petition to The National Board of Education saying that we wanted that and that and that. The National Board at that time also had received the positive report of the two professors.

In January 1976 I also got a letter from Jane Bancroft containing many addresses. Through Jane we so got in contact with Suggestopaedia Canada and Society for SALT.

Later in 1976 I visited the pedagogical institute at the Teachers Training College in Stockholm for a seminar. The professor there wanted the information in a report as he regarded this to be a good way to arouse attention.

Soon after the seminar we got a positive reply on our question to the Bulgarian Embassy about visiting the Institute in Sofia. Eleven people from the school went there for a week. The day before going there, a compendium by Caskey and Flake arrived, which we made in to 11. We had asked in advance for permission to watch the language classes and what was being done in grades 1-3. The week before we went away it was 25 degrees centigrade in Sofia and we told our envious colleagues that we were going to bring our bathing equipment. In our baggage to Sofia were a videocamera and some tape recorders. Coming to Sofia on a Sunday evening we were met by cold weather, a quiet rain and a nice guide. We were taken to the Hotel Iskar located close to the Institute. The next day we asked the guide to ask the Ministry of Education what was going to happen. She returned later and told us that somebody at the ministry had said: 'Oh, are they already here; we thought they would come next week!' However the next day we were welcomed to the Institute and very nicely received by Dr. Lozanov and Mrs. Pashmakova. We were told that the Institute was going to have a renovation and we sensed the smell of paint in the house. That was why a telegram had been sent to the Bulgarian embassy in Stockholm to ask us to come the next week. The telegram we never received however. When Dr. Lozanov heard where we lived he said the hotel was not one of the best. The most annoying thing for me was the trams passing outside the window at what could be thought were well-calculated intervals. One colleague however thought it was worse that he could not get out of his room. He had to call the reception desk and have someone come up to show him how to open the door. Suddenly two persons were locked in and they had to call a third person!

We felt very important when we were told that a language course was going to start one week earlier just to give us the opportunity to follow it. We also were allowed to videotape, just what we wanted to make the journey become a success.

From the language lessons we were interested in finding out a few things: breathing techniques, alpha waves, necessary good motivation and grouping people possibilities. No deep breathing could be noticed and about alpha waves we were told there were individual variations. However, a mental state of relaxed concentration, the same as a yogi's state was desired. Motivation was necessary but from interviews of participants in the language courses we learned that it was not always very strong. The grouping of people was made only from preliminary knowledge in the subject being taught.

We also noticed that the phase of aural proficiency was taken away, the so-called intonational swing was not used and music was used in both the active and the passive phases of the session. Another thing that we were not prepared for was the building up of exercises after the music sessions. We felt the exercises were very skillfully worked out.

In the public school we visited first through third grades and looked mostly at the teaching of mathematics. We knew we saw only the results of suggestopaedic teaching and not the teaching itself. This was at the end of the term and the students were practicing their earlier acquired knowledge. However the results were interesting enough. At the end of the first grade the students were working on the third grade material, the second grade students worked on the fourth grade material and the third grade students worked on the sixth grade mathematics. Here are a few examples of what problems were solved.

Mathematics, 2nd form

1. a:80 100 300 900 4000
2a =
2. Solve the equation,

$$104X + 108X = 31024 - 17456$$

3. What is the perimeter of a rectangle with the sides 4 and 5 cm?

Mathematics, 3rd form

1. When buying goods for 2400 dollars, a 2.5% discount is received. How much did you have to pay?
2. Solve the equation,

$$0.5X + 1.5 + \tfrac{1}{3}X = 6\tfrac{2}{3}$$

3. Solve the equation,

$$0.25/1.4 = 0.35/X$$

4. A . B A ——————————————— . B

$$S = 1140 \text{ km}$$

$$Va = 100 \text{ km/h}$$

$$Vb = 90 \text{ km/h}$$

Between the cities A and B is a two track railway. Trains are starting at the same time with the velocities 100 km/h and 90 km/h respectively. After how long a time do the trains meet?
5. How much is A + B if,

$$A = \frac{17/40 - 0.325}{1/5 \text{ X } 0.4}$$

and

$$B = 0.2 \text{ X } (6.2/0.31 - 5/6 \text{ X } 0.9)$$

6. How much is

$$\frac{(5\ 4/45 - 4\ 1/15) \text{ X } 30 \qquad\qquad 4.25/0.85 + 1/.05}{1\tfrac{1}{3} \qquad\qquad\qquad (5.56 - 4.06)/3}$$

Even if it was not suggestopaedic teaching, a very positive atmoshpere was prevalent and work was done at a high speed.

After our journey we wrote a short report on what we had seen, and also brought in material from Suggestopaedia Canada, the Journal for SALT, the Caskey-Flake booklet and Bulgarian literature. The foreword to our report was written by Professor Ulf Lundgren at the pedagogical institute of the Teachers Training College in Stockholm. He says, 'What is missing is an outspoken theory and evaluation. Also you can put aspects of values on suggestopaedia as a method for teaching in Swedish education. The report was published to give a description of the methods and to contribute to a discussion of evaluation, the way you look at people, society and educational methods. Suggestopaedia gives an example for such a discussion.

'A pedagogical program or a method can never be judged only from criteria of efficiency and can never be simply lifted out from one society to another. Every judgment and every use of a method must be made from clear decisions about the goal and the content of the education in which the method is going to be used within.

'Even if suggestopaedia may seem strange and difficult to use within Swedish education, you can use it as a starting point to look at the values and conditions that have formed the prevailing pedagogical practice in Sweden.'

After our visit to Bulgaria at Easter one year ago, Dr. Lozanov was invited by the National Board of Education to inform us about suggestopaedia. A conference at first was planned to take place in June 1976, but it was not possible to have enough participants. For that and other reasons, the conference did not take place until February 1977. Dr. Lozanov visited Sweden the 21-25 of February and spoke at four different occasions; at a school for leisure studies, at a one day conference at the Teachers Training College of Uppsala with people from the National Board of Education and different institutes in the country participating, at the University of Uppsala and at the grammar school of Tierp.

What I will tell now is a summary of what was said during the four different occasions. During the second lesson of the dialogue the teacher read through the text to music twice. During this lesson the students are in a relaxed state, the same as the state when you are listening to a concert. The students will listen to the music and the recital of the teacher in a relaxed way, listen without thinking of it. This concert-like state is the same as a yogi's state of relaxed concentration. The state can be observed on the EEG as a small increase of the brain's bio-electrical production of alpha waves. It is found that the relaxation a yogi can achieve with physical relaxation exercises also can be achieved by the help of music by classic and preclassic composers as Bach, Vivaldi and Corelli. The first recital of the text is made to the background of music in which the rhythm theme and philosophy give the impression of happiness and easiness. The intonation, mimicry and gesture do the same. The volume of the teacher's voice is sometimes louder and sometimes lower than the music. In the second reading the impression will be given through the metrical conditions that the desired result already is achieved.

Investigations show that the day after the first two lessons of a dialogue, the retention of the material is 50%, the second day 70% and the third day 85-90% without having done any practicing of the material. A great part of this is remembered actively. The percentage of retention had been found to be independent of the number of words presented in a dialogue, at least within the interval 100-1000 words.

When a beginner's course is finished, the students know the basic grammar and can use the vocabulary in a creative manner. In the classes of 12 students the following results are achieved. One student learns about 50% of the material, 6-7 students learn 70-80% and 3-4 students 100% of the material. If they do not practice their abilities after the course they forget after a while. After three years the retention is 50% of what they had when they finished the course. But only with a few days re-education, they can brush up their knowledge to the level they had when they finished the course.

Dr. Lozanov also showed some videotapes demonstrating the reserves of the mind. For example, he showed a man who was operated on in the stomach without any anesthesia other than the local suggestive one given by Dr. Lozanov. The operation was made 10 years ago. No scar was visible after healing. After that operation they were sure that reserve capacities existed. This operation was reported about at a conference in Rome 1967. It is also described in a book by Barber, Spanos, Chaves with the title *Hypnotism*. We also saw a videotape from the introduction of new material in mathematics. The introduction was in the form of children's opera and the music to it is made by Evelina Gateva. The best singers in the Bulgarian opera company performed. Our opinion is that it is a high quality production with very stimulating music.

At the end of the day, somebody tried to grasp the idea of suggestopaedia. What was understood by the participants was that suggestopaedia is a holistic approach to the entire personality of the students, at the same time conscious and subconcious, rational and emotional, analytic and synthetic.

No decisions on how to continue were taken because it was a conference for information. However we are expected to come up with proposals, which we will.

After the conference we heard some reactions. Somebody wanted to know what was genuinely suggestopaedic in the system. Another one wondered what factors contributed to the results and to what extent. Somebody wondered if they offered a technique instead of a theoretical basis from which different applications can be worked out. The time was too short to give answers to all of these questions; some of which I heard after the conference. No decision about starting experiments in Sweden was taken at the conference.

The most reputable Swede among the assembled sympathesized with the holistic approach, thought it was O.K. for us to start, and that we should do so with the knowledge we already had. This was a recommendation followed by a reservation for the sincerity in using a process where the goal and mean is to tap the reserves of students. We were advised to contact a group at the National Board of Education working with concentrated learning. An even later reaction we had said it was too early to decide anything; more information was needed. One wanted to know if it was some type of brainwashing in a positive manner. We feel that there are people in the National Board who are willing to listen to what we have to say and who are interested in further information. We hope we can have an opportunity in the near future to arrange for a demonstration of language teaching in the same way as is being done here.

It has to be remembered in this context that we who have called attention to suggestopaedia in Sweden have no higher scientific education or mighty official position, and therefore the development in Sweden is different from Canada or Austria, where decisions were made on a high level already from the start, or USA that has brought many scientists into the area. In Sweden we tried to get support of the authorities before we started on our own. One reason for this is the information received from Bulgaria which said that to get permission to get educated in the method, permission from Swedish universities or authorities to organize courses when returning with the system was necessary. Also we heard from Dr. Lozanov at some occasion that you should not tap the reserves of students without being trained. That advice is an understatement, we feel, saying that you can do things wrong which can be severe.

During the spring a critical TV program about the conditions in the Swedish schools was shown. Everything written in the press took this program as a starting point. So did an article appearing the day after the conference, saying: Now the National Board of Education is thinking of a new way in handling quarrelling students. A fat headline said: Will the teacher become a lion tamer?

The journalist had quoted a definition on suggestion and interpreted it wrongly. The rest of the article was quotations from Suggestopaedia Canada saying how a teacher should behave. The teacher should keep a certain distance from the students even physically, not seeing them during the breaks and not taking part in games or activities of the class. The teacher should not laugh as loud as the students when someone cracked a good joke. We had put these sentences into the report to have them discussed. We did not regard them as fitting into the Swedish school system. In the educational instructions for teachers it is said that students shall learn to think critically by themselves and to resist influences and analyze, these to be made conscious. This we agree to. The article further said: Methods building on suggestion do quite the opposite. Until this last assertion has been answered, I guess the National Board of Education will take no further step, but we hope that there will be a possibility for a language demonstration in Sweden.

However the article did not give any positive comments and the journalist had based her article on our report without trying to get in touch with Dr. Lozanov.

The day after this, an article appeared in the local paper which was very positive. Comparing these two articles you would think they described methods having nothing in common. Even later reactions appeared. In a radio program the method was mentioned and that the teacher was going to be a lion tamer. A practical example: 'Now you are going to learn the names of all the cities and animals in the world, while

I am going out for coffee. If you make one mistake when I come back you have to go through it again.'

The last reaction in the press came one week later. An investigation about how teachers in a town liked their jobs gave the following results, which may say something about the conditions in the schools at least in that town. Of 450 teachers 250 wanted to change occupation. So a newspaper cartoonist made a drawing showing a lion tamer exercising his big cats with the comment to a friend, 'I began as a teacher, but felt I needed a calmer job.'

Having been in Sofia, I subscribed to *Sofia News* for one year. Only 4-5 dollars was the cost for having one copy each week. I had heard from someone in the Swedish Embassy that a lot was written about Dr. Lozanov and the Suggestology Research Institute. Just before we came to Sofia an article about the interest about suggestopaedia appeared in the paper. Articles like this were in my mind when I subscribed. One year has now passed and I have read about the Helsinki declaration, Ingemar Stenmark and Bjorn Borg, old towns and antiquities in Bulgaria plus a lot of bathing suited people visiting the Black Sea coast. Dr. Georgi Lozanov or Suggestology Research Institute I have not seen mentioned one single time this year. However I thought the small expense was worthwile, when a few weeks ago I opened the paper and found the following lines: 'The 23rd Congress of the Union of Bulgarian Teachers, which has about 200,000 teachers, was held in Sofia on March 14 and 15.

'Great attention to the Congress was evidenced by the presence of Todor Zhivkov, First Secretary of the Central Committee of the Bulgarian Communist Party and State Council President, and of other party and state leaders. The congress reported on the successful completion of the first education cycle in primary schools; with the inclusion of a broader curriculum and a more efficient system of education from first to third grades.'

The week afterwards I was quite surprised on finding an article dealing with yoga. Sofia was visited by Professor Goyal who said that the Sofia Centre curriculum is the fullest he knows. Certain groups at the Centre also include exercises from Rajah yoga, rules of modern physiology, dynamic exercises and ancient Hindu medicine. Greatest attention is paid to breathing, controlling one's consciousness through concentration and meditation. Encouraging results from the application of yoga breathing exercises have been obtained with patients at the Clinic for Occupational Lung Diseases. According to latest statistics some ½ million people in Bulgaria practice yoga.

Another article from *Sofia News* in March tells that Prof. Sharankov from the Medical Academy in Sofia has explained fire dancing theoretically. Fire dances are still performed in some villages in Southeast Bulgaria. Prof. Sharankov explains that the necessary condition is the particular physiologic and mental adjustment of the dancers. I mention this because Prof. Sharankov participated in The First International Conference on Problems of Suggestology in Bulgaria 1971.

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Suggestology in the United States

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Abstract

This is a historical review of the introduction and diffusion of suggestology/suggestopedia in the United States. Names, dates and activities fill the first part of this account, but the speaker concludes with a plea for more research data and a warning.

Introduction

The role of historian is not an easy one. Perhaps its major advantage is that it provides a much better appreciation of those who attempt to take the bits and pieces of people and events and weave them into an accurate and cohesive chronicle of an era. I know that in the future I will be much more understanding and tolerant of those who do so. I will also be much less critical of conflicting dates and interpretations which appear in my own professional reading, being more aware of the stuff of which they are made. This admission might also be viewed as a plea for understanding to those of you who find errors of omission or commission in the historical review presented today. I am appreciative of the Society's invitation for me to present the historical introduction to the Conference, and I believe I can develop the chronology to an extent sufficient to help us know from whence we came and where we are at the moment. I am interested in making sure that as a professional organization, and also a part of education in the United States, that someone puts together the things that relate to the short history of suggestive-accelerative activities. If it appears to be difficult now after only five years of activity, imagine how it will be to accurately sort it out later. I will try to trace the people and places in the best order I know. I hope only that it is reasonably complete and in sequence and that you find it helpful in understanding the researchers and practitioners who have been a part of suggestive-accelerative learning and applications of Suggestology in the United States.

North American Transplantation

The records, both verbal and written, are clear in that Dr. Jane Bancroft, Professor at Scarborough College of the University of Toronto, was the first North American educator to establish contact with Dr. Lozanov. At the encouragement of her journalist friends, Sheila Ostrander and Lynn Schroeder, who had written about Dr. Lozanov and Suggestology in their book, *Psychic Discoveries Behind the Iron Curtain* , Dr. Bancroft began a series of visits with Dr. Lozanov in 1971.

Since that time, she has had occasion to continue her conferences with Dr. Lozanov at the Institute in Sofia, as well as during meetings in Bulgaria, Sweden, and in the United States. Her numerous publications concerning Suggestology and the Lozanov approach to language learning began immediately after her initial observations of the Sofia project and continue to date. Although it was not her first report in the professional literature, her article, ‘The Lozanov Language Class,‘ is considered by many to be the most succinct and detailed description of suggestopedic applications to foreign language teaching available in the literature. Her publications represent the fundamental body of knowledge concerning Suggestology available in English.

Dr. Gabriel Racle, Director of Suggestopedia - Canada, which is a part of the staff development branch of the Public Service Commission of the Canadian government, led a team of teachers to Sofia, Bulgaria, in 1972, where they studied the theory and practice of Suggestology and Suggestopedia. They also taught French to Bulgarian students under Dr. Lozanov's supervision at the Institute of Scientific Research and Suggestology. Returning to Sofia in 1974 and 1975 for additional observations and conferences with Dr. Lozanov, and meeting with Dr. Lozanov in the summer of 1976 in Paris, Dr. Racle has continued a clear ennuciation of the application of classic Suggestology to foreign language learning, and represents its most extensive and practical application in his Canadian program. Ron Zemke and Delaine Nicholson, in their recent article on Suggestology appearing in *Training* magazine, focused on Dr. Racle's project by saying: ‘Certainly one of the largest and most recent love affairs with Suggestology has been that of the Canadian government, which for three years has been experimenting in teaching English to French-speaking civil servants and French to English-speaking ones.‘ While they have used the approach longer than that and the statement may not be the sort one would find in a scholarly journal, its conclusion is a sound one . Their information letter, ‘Suggestopedia - Canada,‘ which contains historical comments, theoretical reviews, and reports of techniques and materials, keeps individuals informed of the continuing application of classic Suggestology in Canada and its practical results.

These Canadian beginnings of applications of Suggestology are important ones. In retrospect, one would have to conclude that in the early 1970's, American psychologists and educators would have been aware of Dr. Lozanov's work and would have, in one way or another, sampled it, experimented with it, and evaluated it. This conclusion would be supported by the fact that the work of Dr. Lozanov was beginning to receive more attention and publication, and that it would have entered more directly if it had not been for the Canadian scholars and researchers. That we would have responded to transplantation from any source in essentially the same manner is evidenced by the fact that American researchers, regardless of the area of investigation, are best described as assuming a role not unlike that of an industrial quality control engineer on the one hand and a curious three-year old with a pocket watch and a hammer on the other. In any event, what we seem to say to anything new or different, whether it be theory or clock, is ‘Tell us what you are doing and we will tell you if it is worth anything and why it does or does not work.‘

Gentle Beginnings

The response to the information concerning the Canadian applications of Suggestology and the gradual awareness of the professional literature concerning suggestopedic applications, albeit not easily available nor often occurring in English, floated over the United States on a gentle northern breeze. As gentle as the wind on which it came, it was not directed to any particular location nor was its impact felt equally by all. In a way which had more to do with fate than with predetermined objectives or even coincidence of interest, the fallout was scattered almost to a point of unrelatedness. That response would take place was inevitable, since American education is constantly seeking things to react for or against. That in some locations, after a brief flurry of curiosity, it would be discarded or replaced, was in keeping with a history of such activity in all professional fields. But the most important thing was that it would somewhere fall upon fertile soil and, given a modicum of support and encouragement, would establish embryonic roots in selected academic and research communities. How strong the roots would become and if there would develop sufficient parameters to support a healthy and vital plant, would, as do all things, await the test of time.

It was from these curious beginnings and cautious searchings that applications of Suggestopedia in the United States began. The places where it received attention, one would not use the 'flourished' by any stretch of the imagination, are those which have become sufficient matters of record so that we can report them with some accuracy. They included isolated researchers, individual practitioners, and groups of individuals seeking both tests of the theory and realistic applications. It is these that we will attempt to document. There are undoubtedly many other projects and experiments of which we are not aware. Some of these may well be more important or more extensive than the ones which we know about in some detail. If this has occurred, there is ample time to set the record straight, and I encourage you to help us do so. There will be no attempt to evaluate the importance or outcomes of the applications of Suggestology. Neither will we say more than a mere mention of anything concerning the research activities and involvement of the people and projects which will be enumerated. Obviously, there can be no time for detailing of results, even in the briefest fashion. This must come as a result of presentations at conferences such as this and in publications which are available for critical review by the professional community.

Developments in the Early to Mid-1970's

The first experiment utilizing the theory of Suggestology and suggestopedic applications in the United States was in the teaching of Russian at Cleveland State College by Mariana Kurkov in 1970. While seldom referred in the literature, she taught an experimental class in Russian using elements of Suggestopedia which had been pieced together from her professional reading. She was pleased to find that she covered twice the normal amount of content in the college level Russian course with a high level of retention on the part of her students.

During the 1971-72 academic year, Don Schuster, Iowa State University, in his creative and perceptive manner, picked up sympathetic vibrations from Canada and from Bulgaria. In much the same manner as had occurred with Mariana Kurkov, he began to combine elements of his past interests in research with the reports of Suggestology and its applications to language learning. Joining with him were Ray Benitez-Bordon (who had originally called his attention to the theory) and Charles Gritton. As three intrepid explorers on an uncharted sea, they set forth to experiment with suggestive-accelerative elements as they related to the basic Lozanov method. Their efforts, which we have tended to refer to as the Iowa Group, began with experiments with Suggestopedia applied to Spanish language learning at the college level. Although they have moved in somewhat different directions in terms of research and application, each of the three has maintained an active involvement and research interest in Suggestopedia as a specific method, as well as suggestive-accelerative activities which are related to the original Lozanov approach. Ray Benitez-Bordon has continued to refine his approach in the teaching of Spanish, with increasing rates of learning over traditionally taught college level Spanish sufficient to warrant professional publications and a high level of enthusiasm about the results. Charles Gritton, of the Des Moines Public Schools, contributed the element of the use of suggestive-accelerative activities in the teaching of mathematics and science at the junior high school level. His work has not only continued, but has been expanded to other academic areas with an emphasis on generalized applications to the public school setting. Don Schuster's many and varied research activities are a matter of public record in both professional and general publications. His experimentations with the various elements of Suggestology, altering, as researchers are prone to do, independent and dependent variables, in order to determine the relative interaction of the suggestive-accelerative components, have been models of sound research design. His research has also been helpful in understanding more about the contributions of the intervening variables, as well as the end result of suggestopedic applications.

In much the same way, Elizabeth Philipov became aware of Dr. Lozanov's theories and programs while she was a doctoral student at the University of California at San Diego. She was able to obtain enough information from secondary sources and from Dr. Lozanov's Bulgarian language publications to develop a dissertation concerning the use of suggestion in language learning, which was completed during the 1973-74 year. As a part of her dissertation, she carried out an experiment involving the teaching of Bulgarian to students at the University of California at San Diego, with a resultant three-to-one increase over a Russian language control group in this language learning activity. After her graduation, she joined the faculty at Pepperdine University for a short time where she experimented with using a number of elements from Suggestology in the teaching of undergraduate psychology. It was due to her efforts that the First International Congress on Suggestopedia was held in Los Angeles in May of 1975, providing Dr. Lozanov an opportunity to make more American educators and researchers aware of his applications of Suggestology.

Allyn Prichard, now of Iowa State University, but who at the time was with the Georgia State Department of Education, and Jean Taylor began experimental and practical applications of suggestopedic type instruction in public schools in the Fall of 1974. Allyn Prichard had been to Bulgaria earlier in the year and had returned with sufficient information and enthusiasm to undertake the application of suggestive-accelerative activities at the elementary school level. He and Jean Taylor initiated a remedial reading program in a suburban Atlanta school with promising results. Suggestive-accelerative applications to remedial reading were modified and revised with continued improvement in the results which were obtained. Currently the project, which is continued by Jean Taylor, shows average gains of over 20 months on both oral and silent reading, with only sixteen weeks of instruction utilizing suggestive-accelerative techniques.

Carol Lockhart was in the group that visited Bulgaria at the same time Jane Bancroft observed the Lozanov techniques at Sofia in 1971. Her sponsorship by the Office of the Governor of the State of Texas and her work with the Southwest Educational Developmental Laboratory promised to be appropriate connections to further the application of suggestive-accelerative projects on her return to the state. While she was favorably impressed with the Institute and enthusiastic about possible suggestive-accelerative applications, the changes in federal funding for the Laboratory in 1972 and 1973 eliminated opportunities to provide funds for suggestive-accelerative projects in relationship to the Laboratory's on-going research activities. Her personal interest, however, was communicated to individuals and schools and universities in the state, one of which was Texas Tech University. In keeping with the historic beginnings of suggestopedic applications in Iowa, California, and Georgia, it would be nice to say that in the early 1970's, we were establishing a framework at Texas Tech for an active research and demonstration program. The truth, of course, was that this was not the case. In fact, my major concerns in suggestive activities consisted of trying to convince a younger daughter that there was life after the Freshman year of college and an older daughter that marriage was still a viable American institution. I did, however, have a doctoral student, Elizabeth Robinett, who met Carol Lockhart in 1974 at a conference and subsequently proposed a doctoral dissertation based on the Lozanov approach. She was able to convince a somewhat skeptical committee that, despite the absence of extensive research and available literature, sufficient information concerning the method and procedures would support an experimental project in the field.

The committee was finally convinced that, with the addition of a foreign language specialist, Lorum Stratton, to the project, a dissertation was feasible. A classic research design employing a control group and two experimental groups was utilized in the teaching of first-year college Spanish. The results of the research, completed in May 1975, were significantly in favor of the suggestopedic experimental groups. Elizabeth Robinett, now with Midland College (Texas), who was interested in the learning approach and not language teaching as such, continues her activities in suggestive-accelerative areas as they relate to counseling of individuals and groups. Lorum Stratton has continued to refine the suggestive-accelerative approaches to the teaching of Spanish with positive results. So much so, that several sections of the first-year Spanish course are offered each semester at Texas Tech using elements of Suggestopedia. My own interests and research have been in practical applications of suggestive-accelerative techniques, although there are some of my colleagues who conduct laboratory-type research investigation concerning the influence of variables such as progressive relaxation, mental relaxation, suggestion, breathing, music background, and other identifiable components in the learning sequence. I have been more concerned with the practical applications of the results to teaching methodology in learning settings on a broad scale. Whenever possible, therefore, we utilize a realistic setting such as in the public schools, colleges, or military installations and attempt a control-experimental design in order that statistical analysis can aid in resolving some of our questions. Our results to date have been interesting and positive, although not startling. Some reports have appeared in the professional literature, and workshops and conferences on practical applications have been held. The areas of our interest at this point include remedial reading for adults; teaching of basic subjects at the college level such as business, accounting, and English grammar; and the application of suggestive-accelerative techniques in early childhood education, particularly as they relate to concept formation. Dr. Racle and Dr. Lozanov say what we are doing is interesting, but not Suggestopedia, and I quickly agree. In truth, probably no one really does Suggestopedia but Lozanov.

The Ripple Effect

If the major clusters of interest and activity in applications of Suggestology can be located in the Iowa, Georgia, California, and Texas groups, it is because there have been individuals who were enthusiastic about the approach and were willing to give of their time to continue to explore both theoretical and practical applications. Teachers in schools, in particular, have been quite receptive and willing to become involved in demonstration and pilot projects. Graduate students in their thirst for knowledge, as well as to find an approvable dissertation topic, have been strong supporters. Individuals, both in the practical applications as well as the research endeavors, who see in suggestive-accelerative techniques specific elements which can enhance learning, but which retain the involvement and dignity of the learner, as well as a positive relationship within the learning setting, have been responsive to experimentation and further investigations. Isolated and independent researchers, as well as those who come in contact with the major geographical centers for investigating suggestopedic approaches, began to make important discoveries and applications on their own. Dean Held, of the University of Wisconsin at Superior, who had completed his doctoral program under Don Schuster, has established one of the more visible and practical applications of suggestive-accelerative programs at the university level. His interest in reading methods and in reading disabilities has evolved into workshops, regularly scheduled courses, and research activities supported by his own interests and expert encouragement.

In a Maryland private school setting, the Sandy Spring Friends School, Peter and Nancy Kline, a husband and wife teaching team, use a teaching methodology in which they teach the basic courses themselves (English, history, mathematics, language, and the arts) in what they call an interlocking curriculum. They use suggestive-accelerative techniques in a number of ways, particularly in language. Using a Lozanov technique with a Beethoven background, they cover a year's Latin course for their students in five weeks. As a result of Charles Gritton's involvement in the Des Moines Schools and Don Schuster's encouragement of practical school applications, a number of Iowa teachers have made impressive beginnings in the use of suggestive-accelerative techniques in the classroom. Carl Pullen, who teaches German; Jan Gensch, who teaches Social Studies; Randy Walters, in Agricultural Education; Larry Bargenquast, junior high Language Arts; and Ingrid Brady and Mary Stratton, elementary teachers; all exemplify dedication to the classroom applications of suggestive-accelerative techniques in typical school settings.

Two major events are worthy of identification as those which are likely to have the greatest influence and impact on the extension of suggestive-accelerative techniques, both for research and in practical settings. The most obvious, of course, is the establishment of the Society for Suggestive-Accelerative Learning and Teaching (SALT) as a vehicle to bring together the researchers and practitioners in the field. The establishment of the Society has had two most practical results. One, the development of a communication network among those who teach, research, and practice in areas related to suggestive-accelerative techniques and, second, in the sponsorship of the First International Conference on Suggestive-Accelerative Learning, which was held in Des Moines in late March last year. The success of that conference and the support which is a part of the Society and the Iowa professional base, have provided the impetus for this Second Annual Conference, which promises to be even more rewarding to the participants. The establishment of the *Journal of Suggestive-Accelerative Learning and Teaching* and the *SALT Newsletter* keep interested persons informed about research and other SALT activities.

A corollary and second emerging major influence is the development of the experimental teacher training program at Iowa State and the related major research project which is currently being conducted in the Des Moines school district. Largely due to the individual efforts of Charles Gritton, Don Schuster, and Ray Benitez-Bordon, the establishment of the training program and the carrying out of the research project on an extensive basis in the Des Moines schools will make fundamental and valuable contributions to our understanding of how suggestive-accelerative techniques may be integrated into practical school settings on a large scale.

While premature publicity is not always desirable, the support which has been received by the Society and by researchers in the field from Marilyn Ferguson, of *Brain Mind Bulletin*, has been both accurate and helpful. She has carried brief reports of research results and notices of workshops and conferences since the Society was formed. In like fashion, the major article in the January 1977 issue of *Training*, by Ron Zemke and Delaine Nicholson, was an informative and appropriate report on Suggestology and suggestive-accelerative activities as they are now emerging. The artistry and realistic components of the documentary films on Suggestology and on Dr. Lozanov, as well as his communication of U.S. efforts to Russia, has made Dimitri Devyatkin, New York independent film producer, a special friend of those working in suggestive-accelerative areas. A film clip of some of Don Schuster's work was shown on Russian TV via Dimitri last fall.

It would be amiss, if not professionally dishonest, to ignore the many individuals who are carrying out suggestive-accelerative techniques in a variety of ways. Many are related to the coordinated research projects at institutions or with agencies, while some are independent researchers who are working primarily on their own initiative or with commercial organizations. While the list is obviously not complete, those which are a part of the available literature would include at least the following individuals.

With the orginal suggestopedic design and methodology applied to language learning, it is likely that there will continue to be more activity in this field than in any other. The influence of Jane Bancroft and Gabriel Racle's writings and research in Canada have been reflected in that country by E. W. Hagan at Algonquin College, who works with the teaching of English, and Kurt Fuerst, of Carleton University, who uses suggestive-accelerative techniques in teaching French. In the United States, in addition to the earlier mentioned work of Ray Benitez-Bordon in teaching Spanish, Elizabeth Philipov in teaching Bulgarian, Lorum Stratton in teaching Spanish, and Peter Kline in teaching Latin, there are

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other individuals who currently are involved in language learning activities. Dorine Young, at Gainesville, Florida High School, teaches Spanish, as does Mary Allen of Laredo, Texas, using suggestive accelerative techniques. Arlene Schraide, of the University of Mississippi, carries out projects which involve the development of language methodology for the preparation of language teachers, including influences from suggestopedic applications. Donald Dugas of the National Material Development Center in Bedford, New Hampshire, encourages the use of suggestive-accelerative techniques in several locations in the Northeast. Mention too should be made of the establishment of the Mankind Research Foundation of Washington, D.C., whose brief endeavor with the Bulgarian government sent a group to observe in Sofia in 1975. That organization's derivative, the Lozanov Learning Institute, under Neil Cronin, apparently was also destined for only a brief period of operation. Charles Schmid, of Language in New Dimensions, at San Francisco, is perhaps the best current example of commercial application in the use of Suggestology or suggestive-accelerative techniques in the teaching of languages.

While there may be other activities involving suggestopedic applications to reading, Allyn Prichard and Jean Taylor continue their interest in remedial reading, and Dean Held's projects in reading methods and working with reading disabilities, is paralleled at the college level by Bobby James of South Plains College (Texas), who works with adult remedial reading programs with the military and in a community college. Counseling applications have perhaps been less numerous, but there are individuals who are active in the use of suggestive-accelerative techniques, either with individuals or groups in counseling relationships. These include Tom Henschen of the University of Illinois at Chicago Circle; Fowler Jones and Wally Nelson of the University of Kansas Medical School's Psychiatry Division; Larry Mohr and Timothy Thorpe of Texas Tech University's Counseling Center; and Hugh Gunnison of St. Lawrence University (New York), who is developing techniques which involve the use of fantasy and relaxation in the counseling process. Robert Prall and Vicki Jones of Consulting Psychological Services (Houston) use SALT techniques in their private clinical practice.

Other activities are varied and diverse, but many of them warrant mentioning in terms of the individuals who are currently active in the field. Carol Brown, at Spring Hill College (Alabama), is working to apply suggestopedic techniques to basic academic subjects at the elementary level. Allen Harris, of Claremont College (California), is working on ways to relate suggestive-accelerative techniques in college level speech communication courses. Mary Lindblad, of the Alcohol Treatment Unit in the largest geriatric facility in the United States, located in California, is using Suggestology with problem drinker groups. Hoyt Edg, of Rollins College (Florida), is looking for ways to relate college teaching methods to suggestive-accelerative techniques. W. W. Garry, of the U. S. Navy Atlantic Fleet Training Center, is currently using suggestopedic approaches in simulation technology. Buster Miller, of Amarillo College (Texas), has applied elements of Suggestology to general business courses and is currently experimenting with them in teaching accounting at the college level. Muriel Flake of Houston Baptist University conducts workshops for counselors in the use of SALT techniques. Matt Stricherz, of the University of New Mexico, has projects which involve Suggestology in teaching spelling and pronunciation skills to bilingual students. Cecilia Pollack, of Lehman College (New York), observed the Lozanov approach in Sofia, and is now working to apply suggestopedic techniques to teaching the learning disabled. Julian Biggers, of Texas Tech University, conducts classic research design experiments in elements of Suggestology related to short-term memory applications. Pat Oxford, of the Montessori School for Children (Texas), is exploring techniques and methods of suggestive-accelerative learning which apply to early childhood development. Finally, in related but commercial applications, John Boyle of the Institute for Executive Research uses suggestive-accelerative techniques in the conduct of executive seminars. Joseph Allan, who worked with Lozanov in early 1976, and who taught English as a foreign language in the Sofia Institute under the direction of Dr. Lozanov's staff, is applying the concepts of Suggestology to Sylva Mind Control classes in Laredo, Texas. George Prince of Synectics, Inc., uses Suggestology in teaching problem-solving techniques.

Where the Winds Blow

From rather inauspicious beginnings to rather auspicious activities by individuals and institutions, the approaches developed by Dr. Lozanov and which have been brought to us in Suggestology and suggestopedic applications, have moved through the nation. It would be conservative to say that hundreds of individuals are involved in one way or another in the research or practical application of projects which are the outgrowth of the movement, and those who have received instruction or participated in projects certainly number in the thousands. In the space of little more than five years, the ripple has extended from Canada to Mexico and from New York to California. It could not, by any stretch of the imagination, be called a wave. It may not be that it has the strength and power to become an influence which would be so designated. The literature is using comments such as 'although current use in the U. S. is limited at present, it is promising and certainly worthy of close attention.' Individuals make estimates which involve a selection of years before there is wide acceptance of Suggestology in the U. S., estimates which are at best opinion and more likely to be quite meaningless. *Training* draws a nice conclusion by commenting 'that the saga has only begun to unfold.' There will be more research results, more professional publications, more monographs, more books, more statistics, more testimony, and more projects. Of this we may be assured. What the final outcome will be, is somewhat less clear.

Needed: A Research Base

Whatever the direction, it is agreed that progress can only occur on a sound research base. We may be to a point in the development of suggestive-accelerative techniques when a concentrated effort should be made in two major directions. One, to support the accumulation of as much research as is currently available in order to draw the soundest conclusions possible about the effects and interactions of the identifiable variables. Second, we should mount an effort to prepare clear, concise, understandable, and useable materials for practitioners. Specific directions for classroom or individual use will benefit us far more than the expansion of theoretical elements of the process, while real or feigned secrecy and failure to deal lucidly with what the process is all about will relegate the techniques to occasional use by the rare initiate or zealot who will remain.

In order to establish research priorities we must also be aware of the assumptions we have to make about the nature of that research. First, research ought to be programmatic. A research program which systematically studies a number of related questions at a moderate level of priority is preferable to a research program which addresses a number of isolated, unrelated questions, even though those questions may have a higher priority value. It is my assumption that programmatic research will offer a greater impact upon useable knowledge and practice in the long run.

Second, we assume that, as a general rule, the more relevant factors the researcher incorporates into an investigation, the more meaningful and valuable will be the resulting information and the higher the priority that should be afforded that research. A third related assumption, however, is that as the number of relevant factors incorporated into an investigation increases, the research will become more difficult to conceptualize and implement. Thus, as the priority of the research question increases, the research may become more difficult and perhaps impossible to accomplish. Correspondingly, fewer researchers will either be qualified or wish to expend the energy to deal with those questions in a competent manner.

Fourth, related to the above is the notion that research should be in some way related to a theory, model, or system. Not that we can expect every researcher to produce a new theory - we already seem to have more theories than can be adequately evaluated at the moment. We can, however, expect every study to have some theoretical base to fit into some aspect of a theoretical model, and thereby either add to or question the validity of some portion of an existing theory statement. While we continue to accept new theories, we also ought to continue to test those we have accepted. Too many researchers may have accumulated more facts, theories, information, methods, and opinions than they can relate to the learning process and need more than anything else, a way to tie what they know and believe to what they do. Put in another way, most researchers are aware of what they are doing, but not many know why they are doing it.

Fifth, an assumption is made that in the pursuit of scientific rigor, learning research (and that of any other social sciences) may have been limited by its choice of methodology. Cronbach's recent article in *The American Psychologist* (1975) is cited as a case in point. It seems that psychology and education may be coming full circle from an effort to escape the trap of subjectivity and personal perception by the use of kinds of procedures used to study the physical world, to acknowledging that for the study of the world of persons, it is necessary to deal with subjectivity. The present objective is the need to decide to handle the broadness of thought and limits of perception so that judgments can be made.

A Parallel Which May Become an Analogy

Parallels are often easy to see; in fact, so much so that frequently we observe them when they do not exist. Such may be the case in attempting to see historical parallels in the acceptance of suggestive-accelerative techniques based upon theories which evolve from Suggestology in the 1970's and interpretations of learning based on the acceptance of Gestalt research in the United States in the mid-1920's. It was not so much that the Gestaltists, who may have been limited at that time to the Berlin School, were against anything, it was just that they articulated a theoretical position which they believed better explained the process of learning. More specifically, their emphasis on insight was not a discovery which was unique to the Gestaltists, for certainly it had been a factor in American education and in the professional literature of psychology and education since the turn of the century, if not longer. It was simply that the place of insight in learning on the part of the Gestaltists placed it center stage in a rather dramatic way. In retrospect, historians at this point find it hard to understand why the common sense and familiar notion of insight in learning, and the very logical cognitive approach of the Gestaltists, created such divisions within the learning community. Further, it should have surprised no one that these elements were extremely important in the learning process. It is known that the Gestalt interpretation of learning received a most enthusiastic reception from educators, as opposed to experimental psychologists and those dealing with animal learning. There is no question that the doctrine of insight and the concepts which eventually developed into the phenomenological approach to human learning have provided the most fundamental support for humanistic education. As it developed, the laboratory researchers eventually found ways to incorporate Gestalt theoretical positions into their experiments, although never with as much enthusiasm as one might have liked.

The parallel is not one of the obvious relationship of Suggestology to the Gestalt guiding principle of pragnanz, or even elements of Suggestology found in the organizational laws of similarity, proximity, closure, good continuation, and membership character, although the relationship could quite easily be made without doing violence to either of the unique theoretical positions involved. The parallel is one of similarity in the reception and treatment of a transplanted theory. All of the elements of Suggestology have, in one way or another, played important roles in research related to human learning and as variables in experiments or projects dealing with wide ranges of human behavior. Elements of Suggestology in the 1970's, like elements of Gestalt in the 1920's, are not new to America, either in terms of concepts or research variables. They have not been newly discovered because they have been important variables, in one way or another, since the turn of the century. Suggestology does not herald a return to them since they have never, in fact, been abandoned. Just as Wertheimer, the founder of the Berlin School and the originator of the Gestalt concepts, focused attention upon an integrated and systematic treatment of the problems of learning, so do Lozanov's concepts and resultant methodology provide both an explanation and a system which allows individuals to accumulate cognitive information faster, easier, more directly, and with greater retention than has been either theoretically or practically thought possible under existing systems.

In the same way that the Gestalt movement had to do battle with an interpretation of learning which was dominated by an atomistic, behaviorist approach, Suggestology fights a seemingly uphill battle against well-entrenched S-R theories in a Skinnerian mode. At times it also struggles against the residue of the Gestalt influence which is articulated, at least insofar as the schools are concerned, in a bland, almost innocuous, version of cognitive theory which is so interlocked with developmental theory that it is little better as an explanation of learning that the unfoldment theories of the romantic naturalists of the mid-1800's. Currently, the two major learning theories which are found as influencing factors in education are, of course, the behaviorists, as represented by Skinnerian theories, and the cognitive applications of Bruner. The latter theory, as it applies to schools, appears to be little more than an elementary Gestalt concept joined with an abbreviated version of Piagetian developmental theory. Unfortunately, it appears to find its main application with high ability, highly motivated, striving students who have sound experiential backgrounds.

The parallel between the introduction of Gestalt concepts into America in the mid-1920's and the infusion of Suggestology in the mid-1970's has to do with the focus of attention on essential and basic characteristics of the learning process, which were too long either ignored or discounted, or at least felt not subject to sufficient control to make major advances in understanding the human learning process. Hopefully, it is here that the parallel will end. We are all aware of the fact that Wertheimer's concepts, particularly those of productive, cognitive activities, were gradually abandoned; that attempts were made to particularize insight; that it became more mystical than scientific; and to appease behaviorists, a greater emphasis upon reflex arcs and biological movements was developed to quantify organic and environmental elements. It was these directions which led to its eventual demise as a major learning theory. We did, in summary, take a promising holistic approach, with vital elements of human interaction in the learning process, and succeeded in reducing it to a series of experimental design postulates which could not be supported, and then generalized our doubt to encompass the whole theoretical position. In recounting the parallel, the hope is that in future years suggestive-accelerative approaches will not have followed the same road to theoretical oblivion.

Conclusion or Commencement

In reporting our modest attempts in local suggestopedic activities in early 1975, I observed in the introduction to a monograph which we used with cooperating researchers, that my major concern had to do with what would happen to suggestive-accelerative approaches, rather than their inherent value in practical applications. It was, and still is, easy to confuse suggestive-accelerative techniques with the better known approaches with which it shares some common factors. These would include, of course, relaxation, suggestion, music, mental imagery, self-concept development, and even biofeedback. In the introduction, I also stated that my fear was that it would be diluted by the esoteric and mystical, if not subverted by poorly conceived commercial and popularized variations. It is interesting to note that the same concern exists after two years on the part of a separate and reasonably independent observer. In writing in *Training*, the closing paragraph pointed out '. . . enthusiasm for Suggestology is just building. . . . Let's hope advocates will keep calm long enough to conduct some meaningful research. Without such research, of course, Suggestology will continue to be lumped with far-out sounding consciousness-altering techniques known more for their rigamarole than their substance.'

This has been, and must obviously remain, our greatest concern. Despite the hazards, however, suggestive-accelerative techniques, which have evolved from the Lozanov approaches and the theories supporting

Suggestology, hold promise for learning that is not only faster, but more enjoyable for both learner and teacher. I would hope that our conclusions will follow the glimpse of the future held by Barry McWaters. Writing in Thomas Robert's book, *Four Psychologies*, he concluded: ' . . . Educators who seek to be guideposts for youth will find rich rewards in the development of their own transpersonal potentials. In this way, the establishment may begin to produce true teachers and counselors in the traditional sense of leading the student toward the truth of himself and the universe. This being so, education may become a significant influence in the realization of peace on earth and within ourselves.' If suggestive-accelerative techniques contribute in any way toward the realization of these objectives, the expenditure of time and energy and the concern which we have devoted to exploring the potential which it may offer, will have been the best investment we have ever made - for ourselves, as well as for others.

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Practical Developments and Theoretical Concepts of Suggestopaedia in Language Teaching in Canada

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Abstract

The speaker details the history of the introduction, problems and successes of suggestopaedia in foreign language teaching with the Canadian government.

Canadian experience with suggestopaedia began in Sofia in the fall of 1972. It was at this time that, following the cordial conclusion of an agreement, a team from the Public Service Commission of Canada went to the Scientific Research Institute of Suggestology directed by Dr. Georgi Lozanov. Two French teachers and I had the opportunity, as part of our activities at the Institute, to give the first complete French course to Bulgarian students. It was after this first experiment, which was quite successful according to Dr. Lozanov and his colleagues, that we began another experiment, this time on Canadian soil.

The goal of this experiment was simple. We wished to ascertain whether suggestopaedia was adaptable to the North American situation, with employees of the federal govermment as the students. We gave a detailed description of the organization of this scheme and its undoubted success, both from the point of view of student satisfaction and the results obtained, in the work which we edited, A Teaching Experience with the Suggestopaedic Method (Public Service Commission, 1975). We felt, on the basis of practical experience, since a scientific comparison was not possible, that our Canadian students had behaved like our Bulgarian students, and that they had learned as much. The major question on our mind - can suggestopaedia be transferred from Sofia to Ottawa - had been answered.

We then decided to extend the scope of our work. We designed, developed and organized a second French course and two English courses, and in 1974 we used this teaching material with about 200 students. These students, who were mainly studying French, took an initial course for five weeks, three hours each day, and returned for a second course six weeks later. It was at this time that we attempted a comparative experiment with another method. Since the results were once again promising, it was decided to continue. This too is described in detail in the work which I mentioned above.

At this point I should like to make a few comments on this first portion of our work, and these will deal primarily with some points of methodology. Then I shall make a few theoretical comments.

From the outset we decided to follow the Bulgarian model closely - the model we had observed at length in Sofia, had experienced at first hand in a Russian language course we had taken, and had used later ourselves to teach French to the Bulgarian students. By so doing, we wished to avoid increasing the variables and finding we did not know where we were going. Our transferring the suggestopaedic approach to the Canadian situation already seemed sufficient to us. On the other hand, it was necessary to adapt the content of the first course to our student population - for example, eliminating the Bulgarian references (geographic, cultural, historic, political) and replacing them with appropriate local elements. However, this adaptation also had to preserve the suggestopaedic character of the content. Certainly, we developed the whole of our second course, but with strict respect for the framework, the progression, in short, all the details of the original of the first Bulgarian model.

We also proceeded step by step, so as to develop an approach which would enable us to meet the diverse needs (in terms of the level of knowledge) of our population. Hence the adaptation and testing of a first course; this provided feedback for its improvement and for developing subsequent courses. As may be seen, our experiments were always devoted to complete units (one course, two courses in French or English) which would later produce practical results, namely, a certain level of second language proficiency. The funding of course development was thus always directly linked to practical reality. This procedure offers the advantage of creating sound bases for carrying out an overall program, even if it leads some to see it as a 'continuous experimental stage' (Ostrander & Schroeder, 1976). However, we readily accept this criticism since all suggestopaedia, wherever it exists, is more or less in the same situation. 'Suggestopaedia,' as Dr. Lozanov had said, 'is still in its beginning.'

Finally, we wished to work still in close co-operation with Dr. Lozanov. Particularly for that reason we organized the first International Seminar devoted to suggestopaedia (the first outside the Iron Curtain) in September 1974, in which Dr. Lozanov himself participated. The proceedings of this symposium are also contained in our book mentioned above.

To attain the standards of bilingualism required by the students, we were led to consider creating material to supplement our program. Thus we added a third course, which we mainly used last year with about a hundred students for continuous training. This means that these students took three courses consecutively, with an interval of only one week between the courses. At the present time, we are working at developing a fourth course which we shall use very soon with groups of students who are presently undergoing training. We feel that from 200 to 300 hours of course work represent a relatively inconsequential amount of time for acquiring a second language, compared to the amount of learning time necessary when classical methods (structuro-global, audio-lingual, Direct Method and others) are used.

As far as we can tell, only the Maurice Thorez Institute in Moscow has used a third course. Thus we are conducting a unique experiment if this information is correct.

Is there a contradiction between the development of a suggestopaedic program for learning a language at several levels (first, second, third, fourth) and the excellent quality of the results which suggestopaedia enables us to obtain? We do not think so, and I shall clarify this point in a moment. I am well aware that someone felt he was in a position to write that our results were 'indiferrent', but this statement is so gratuitous and was issued in such a polemical context that it proves in itself that our results in any case do not leave some people indifferent (Ostrander et al, 1976).

Agreement must first be reached on what the acquisition of a second language entails. In our context, a second language is acquired when the learner is able to use it in a normal communication situation; this ability is the result not only of memorizing very important units (in terms of vocabulary, morphology, phonemics), but also of automatically acquiring the rules of grammar and usage. It is the mastery of all these elements which makes functional bilingualism possible, and not the sporadic acquisition of part of these elements or of one of the elements without the others. Awareness of this is necessary for an overall assessment. Rapid memorization of lists of words, for example, is certainly quite spectacular, and Dr. Lozanov used this method to demonstrate the effectiveness of suggestopaedia at the beginning. However, this in no way represents the functional acquisition of a second language.

The results we obtained have shown that, from the viewpoint of functional bilingualism, suggestopaedia has brought about an absolutely spectacular renewal of language teaching. A comparative experiment was done in 1974 between groups using suggestopaedia and groups using a structuro-global and audio-visual method; use of a communication text had demonstrated a highly significant difference in favor of the suggestopaedic groups, both in oral expression (quality and quantity) and in aural comprehension (Public Service Commission, 1975).

Last year, we had about a hundred students who had been trained by the suggestopaedic method take the official bilingualism test. Their results, compared with the results of students who acquired their language knowledge by means of ordinary methods show a clear reduction in learning time in the classroom:

Example: Average learning time

Aptitude / Standard to be achieved	A (good students)	B (less good)	C (average)	D (poor)
02	n = 10 285 hours compared to 596 hours	n = 13 345 hours 790 hours	n = 12 360 hours 973 hours	
03		n = 16 225 hours 702 hours	n = 12 270 hours 852 hours	n = 5 330 hours 887 hours

What this test does not show is the student's real capacity to use his new language in a normal communication situation. Traditional tests suffer one major drawback: they are tests of grammar, linguistic tests, and they do not take communication into account with all the elements (paralinguistic or peripheral) which that involves. Moreover, that is why in our book we gave importance to the work done by our own colleagues in the evaluation field, the focus of which was on the search for an effective overall measure - ie, one which is as close as possible to a communication situation. It would certainly be a very interesting spinoff of suggestopaedia if it contributed to the renewal of interest or to the development of a new type of measurement or new ways of measuring in the language field. A suggestotest development program would perhaps be welcome. In any case, through our use of suggestopaedia in the language sector, we achieved some worthwhile results: acceleration of the learning process, learning under conditions which motivate and stimulate the student, satisfaction of students on all levels, the functional acquisition of a new language, and so on. Moreover, the same conclusion was reached by the people in charge of the Ecole Francaise d'Ete at McGill University in Montreal. In 1975, we trained a teacher who successfully gave a six-week summer course. In 1976, a teacher from our branch gave this course, and this will be the case again this year. The marked progress of the students, their enthusiasm and their satisfaction were the same.

This now leads me to the few theoretical comments which I promised earlier. For Dr. Lozanov, as he explains in Chapter 5 of his work Suggestologia, suggestopaedia can be, and even is, an experimental application of the laws and principles of suggestology. By means of this experimentation, it should be possible to increase or to gain a better understanding of certain aspects of the mechanism of suggestion, to confirm or to invalidate the principles or mechanisms involved. Thus it is not only important to make a distinction between suggestology and suggestopaedia, which are too often confused in many publications, but also to keep the same level of suggestivity, if one wished to generalize the results obtained. That is why, in particular, we retained a model which is very close to the Bulgarian model and always strove to develop within the same sphere of suggestivity.

Similarly, we feel that suggestopaedia is a 'new science' of education, a new educational concept (Lozanov, 1971). 'The aim of suggestopaedia is extremely clear and simple: It is to develop a learning system, or ultimately a communication system, based on the principles of suggestology and the results of numerous experiments, which will bring about a desuggestion/suggestion dialectic. The purpose of this dialectic process is to free the individual of previously received negative suggestions that are restricting his development, to stimulate his reserves, to develop his creativity and personality and to make it easier for him to assimilate new ideas.'

Thus it may be seen that suggestopaedia is not simply a teaching method, that is, a set of procedures or tools making it possible to teach something, but rather a philosophy or a dynamic of education. A generalization of this kind seems quite realistic to us at this point, although it is necessary not to restrict oneself to the field of techniques. On February 15, 1974, during the first Canadian seminar on suggestopaedia, I concluded a talk with the following remarks: 'Suggestopaedia thus represents a genuine philosophy of teaching. It is not a recipe book or a collection of gimmicks, nor is it something you sell commercially or put on cassettes.' Three years later my conviction of this point is stronger than ever.

The suggestopaedic process is actually directed to the whole person, whose total potential must be developed by activating reserves which are usually not exploited. This humanist view is fundamental because, in our opinion, it alone enables us to understand all the dimensions of Dr. Lozanov's work. Certainly suggestopaedia uses means, because it is not a pure view of the mind. However, the means used form a whole, a totality, which corresponds to the totality of the person. 'The suggestopaedic system,' Dr. Lozanov said in Ottawa in September 1974, 'is based on certain humanistic points of view...(it is) a global system...it is a global approach to the personality.'

In an article which will appear soon in a Belgian journal, I speak of Gestalt pedagogy, and that, to my mind, is precisely the heart of the matter. Bearing in mind the conscious/unconscious duality of the learner, suggestopaedia uses all possible suggestive channels and strives to coordinate all the effects of these to the same purpose. Thus we have a 'Gestalt pedagogy', the effects of which go beyond the framework of mere learning. There exists in fact a variety of techniques, such as memorization, relaxation, management and group dynamics. If everything goes well, the technique achieves its goal (and in many cases it achieves it not because of the technique, but because of the suggestion included in the technique, and Dr. Lozanov has demonstrated this point brilliantly in *Suggestopaedia-Canada*, 1977). Does it do anything else? Suggestopaedic teaching, the keystone of which is the double-plane system, is directed in its Gestalt approach at the development of the personality. A suggestopaedic language course has other results besides the acquisition of new knowledge. Dr. Lozanov is moreover very explicit on this point: It is only possible to speak of suggestopaedia if the learning process is accompanied by other effects. In a way this is a criterion of evaluation. To quote G. Lozanov, 'I would like to say something about the main results of suggestopaedia. If some course ends without some of these results, it is not a real suggestopaedic course. First of all, the pedagogical results: high results in discovering the resources of the mind, and activating them; secondly, medical, psychotherapeutical, all the neurotical diseases, all the psychosomatic diseases have to be cured during the course of instruction without paying particular attention to them. The teacher is not a physician, but that is a by-product when the course of instruction is well-organized. Third, social-psychological effects: eliminating the problem of alienation, bettering social contacts and moral and ethical implications and some psychoprophylactic effects, as well as psychohygienic moments.' (Public Service Commission, 1975) Thus, precisely because it is structured in terms of the total personality of the learner, by an accelerated, reinforced, pleasant, natural stimulating type of learning, this is completely in accordance with the words of Dr. Lozanov himself: ' The principles and means of suggestopaedia are inextricably bound. They must be activated simultaneously at each moment of the learning process' (Lozanov, 1975). The three dimensions of the learning system mentioned by Dr. Lozanov - the psychological, didactic and artistic are three components of a Gestalt system which integrates the most effective, the most significant and the best known suggestive factors; we shall not refer to it again. In short, this is our conception of suggestopaedia and the direction in which we steer our theoretical and practical work.

In the particular field of language learning, which is not the only field in which we are interested, we found a practical illustration that points to the correctness of our view. 'The conventional approach to the teaching of languages,' wrote D.A. Wilkins, '(and the predominant approach in adult as well as school language learning) is static in that it takes all too little account of the fact that language is a feature of social life...' In other words, traditional methods usually teach a code, but do not teach the student how to make use of it, as Wilkins again states: 'One may know the grammar of a language and possess a considerable vocabulary, but does not know how to begin or end a telephone conversation, how to introduce oneself to a stranger, how to express pleasure, how to complain politely (or even impolitely!), how to decline an invitation without giving offense, how to excuse oneself from other people's company, how to imply something without actually saying it, how to express doubt rather than certainty, how to disagree with someone, how to attract someone's attention and so on.' I believe that this point may be summarized by saying that languages are taught in a perspective which is too narrow, limited, not global, not social. Suggestopaedic language teaching, however, has a completely different perspective. S.M. Tsvetkova, in an article which appeared in the Russian journal Inostranniw Yazouke v Shkole in 1971, strongly emphasized this point: '...one characteristic of the method used by the Bulgarian Professor Lozanov, is that it does not restrict language teaching to the narrow framework of the analysis of linguistic form and semantic content, but assigns each participant in a class the role of communicator and teaches him to communicate by means of language, that is to perform linguistic acts...' We ourselves developed this question to some extent in our article on the linguistic approach in the suggestopaedic teaching of languages which appeared in the work we mentioned above. It is interesting and important to emphasize that this global learning of a language is obtained through the global approach of the process. To quote Dr. Lozanov again: 'I think that it is not possible now to have a separate system - pedagogical or linguistic - without taking into consideration some psychological, psychotherapeutical, social-psychological factors, and some psycho-linguistics and some other things, you see, that's why this system is a global system. It is directed especially to foreign language teaching, but it is a global system and in this respect, of course, it has some relationship with some linguistic theories, but it is a global approach towards the personality. This globality is because of the global activation of the personality.'

What suggestopaedic language teaching does is to re-create, as far as possible, the first-plane and the second-plane dimensions which accompany the normal use of language; in other words, both what is obvious - dialogue situations with two or three people, exchanges, the themes broached, gestures and so on - and what is not apparent but is emotional in nature, affective, in short, everything that is normally part of an actual communication situation. As G. Lozanov emphasizes moreover: 'Suggestion may reveal the potential of the human being not only in the area of memory, but also in many other directions', and this is expressed in learning which is not strictly linguistic. If 'learning a language is learning to communicate', to borrow the title of Wilkin's article, it is also true that, when we speak of suggestopaedic learning, 'learning to communicate is learning a language.' As we have explained elsewhere, suggestopaedia answers Wilkin's query: 'Would it not be possible in designing a global system of language teaching, to take the communicative intentions of the learners as the starting point instead of as the end-point as is currently usually the case?' (Lozanov, 1975)

I feel that I have emphasized strongly enough the global character of the suggestopaedic approach and of language learning by means of this pedagogy. This may help explain the approach we took in implementing suggestopaedia. As I emphasized earlier, our aim was always to work with complete units only. Deliberately, we did no restricted or limited research or experiments which concentrated on a single area. I know that such experiments have been carried out elsewhere. R. W. Bushman, for example, submitted a thesis entitled 'Effects of a full and modified suggestopaedic treatment in foreign language learning.' Bushman carried out his experiment after a very brief visit to our centre in Ottawa. The modifications made by Bushman to the suggestopaedic system in use in Ottawa, were, apparently, omission of music and armchairs. The whole experiment comprised ten hours of learning. I do not believe that such research will take us very far. Dr. Lozanov himself issued a warning on this subject, when he stated that the isolated use of a single element does not produce significant results.

I should like to emphasize two other points briefly: the simplicity and the universality of the suggestopaedic system. Dr. Lozanov's objective was to develop a system that would be as simple and as universal as possible, a system based on recognized suggestive factors which would be activated by very simple means. It is clear, and G. Lozanov has demonstrated this, that results can be obtained using hypnopaedia, for example. But, the results are obtained not because of the subject's state of sleep, but because of the suggestion included in the process (Public Service Commission, 1975). The same is true for other methods, such as hypnotism and muscle relaxation (Lozanov, 1971). These methods (hypnopaedia, relaxopeadia, yogapaedia, hypnosopaedia) are, however, not practical; they are complex and can create problems; hence, on the basis of many experiments, the creation of a suggestopaedic system that is simple, psychologically relaxing, easy to use and free of any danger, any counterindication, or any potentially negative element. We checked the validity of this system by retaining it at its initial level of simplicity and by using it successfully. Hence our determination to pursue this same course.

I should like to make one last point since time and space are limited. We have confirmed that suggestopaedic teaching forms a teaching system which is quite different from the usual systems and consequently, conflicts with them. This is quite simple to understand: the bases of the suggestopaedic approach are different, the values transmitted are different and the emphasis is on the learner, not on the material to be learned, reliance is placed on the resources of the personality and on their development and not in the first place on the standardized acquisition of knowledge. Programs must be organized, devised, and put into effect on the basis of suggestopaedic principles. All of this, and I have given only a few examples, is new and runs counter to acquired habits and to routine. A feeling of insecurity which brings anti-suggestive barriers into play, especially an emotional barrier, can even be created. Hence it is easy to understand the tendency to reject or to adopt and transform suggestopaedia. The novelty is accepted, but only on condition that it be channelled into customary molds.

The result of this would be very deleterious to suggestopaedia, and these attempts at assimilation can rob it of its most original content. Dr. Lozanov himself emphasized this danger or source of problems, of which I believe we must be fully aware. It seems clear to me that complete expansion of the suggestopaedic teaching system to all areas would require profound changes, or would give rise to disputes. It is therefore necessary, in my opinion, for all available energies to be devoted to the judicious promotion of suggestopaedia in a safe progression, step by step, (Lozanov, 1975) which would have solid foundations. It is only at this price that beneficial attainments are possible. And, it seems to me, through the co-ordination of research and studies and the experiences of everyone who feels concerned by the principles of Dr. Lozanov, suggestopaedia will be able to expand.

I shall conclude this paper by mentioning the comments of a group of students. After a week of French, they met the officer in charge of bilingualism programs in their department, and he asked them what they thought of their course. They replied: We like it because

--we are treated like adults

--it is intellectually stimulating.

No further comment is necessary.

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The Training of Foreign Language Teachers in the Suggestopedic System of Education

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Abstract

The speaker, who is in charge of teacher training at the Suggestology Research Institute, discussed the theory and practice of training teachers in suggestopedia. For the basic instruction, teacher trainees spend a month watching other suggestopedagogues first, and then a second month of closely supervised and guided practice teaching using suggestopedia. Constant guidance is given from the institute staff. Problems and mistakes of beginning suggestopedic teachers are illustrated and discussed.

I have chosen this subject to speak about because our experience has shown us how important it is that teachers should be thoroughly trained. Our institute has up to now always had somewhat better results than those obtained by other teachers using the method for the first time. This springs from the fact that the teachers in this institute have been thoroughly trained by Doctor Lozanov and are in constant contact with him, and can consult him about any problems that arise in their work! A teacher cannot gain sufficient experience by teaching for only one term.

Training teachers in general, and in particular training them in the suggestopedic system of education, is complicated work and carries with it a great deal of responsibility. This training acquires greater significance in view of the following circumstances:

1) The teachers who have been trained in the Suggestology Research Institute (SRI) usually work in places that are not very near to the Institute, and they are not always able to be in constant contact with it for consultation on any problems that may arise in their practical work. This makes teachers likely to draw away from the method and its obligatory requirements.

2) Teachers trained at SRI later become instructors themselves of future suggestopedic teachers. This makes it imperative that their training should be sound, careful and profound.

3) These same teachers are the future authors of suggestopedic textbooks and the other written matter necessary for teaching. Without a profound knowledge of both the theoretical and practical sides of the work, they are not able to cope with these tasks.

Scores of teachers from different countries have already been trained in the SRI, Sofia. Usually the training consists of the following obligatory steps:

1) Theoretical training of teachers: Lectures on suggestology and suggestopedia are given by Doctor Lozanov.

2) Teachers are made familiar with the structure and content of the suggestopedic process of teaching and learning. The lectures are given either by Doctor Lozanov himself or one of his collaborators. Teachers are taken to the physiological laboratory to be given some knowledge of the methods of controlling some of the physiological processes taking place in students during work in class.

3) The teacher trainees watch the lessons given by the teachers in the institute and are thus able to see how the suggestopedic pedagogical theory is implemented in practice. After classes, trainees are able to discuss the lessons they have watched with the teachers. Thus these lessons are clarified and any questions which may have occurred to them while they were watching the lessons are answered. In this period of their training, the teacher trainees may also watch other groups of students being taught any language, and some experimental variants of the suggestopedic method. The teacher trainees discuss their impressions. Then the different teachers give their reasons for the differences in their approaches so that trainees can see quite clearly that there is a common basis on which these different approaches are built. This period lasts for 25 days - that is for the same period as the first stage of a language course.

4) The trainees practice reading the lesson while music is on, thus preparing themselves for the most unusual part of a suggestopedic lesson - the concert session. The trainees should always listen beforehand to all the musical works which they are going to use during the concert sessions.

5) Each trainee is given a group to teach under the direct and constant guidance of one of the teachers of the institute. They discuss in advance the primary and secondary elaboration, the plan for every lesson, the approaches they are going to take to lay the foundations for speaking skills and habits; habits in reading, writing and aural comprehension. The work of the trainees is of course controlled by the research associates at the institute and by Doctor Lozanov himself.

6) At the end of their training the teachers again have a meeting with Doctor Lozanov. They discuss with him what they have achieved with their students and are given some advice in regard to their future work. This brings their course to an end.

The syllabus which has been worked out in this way is obligatory. But besides this, teacher trainees can get extra training by joining a group being taught a foreign language as students. In this way they are able to try out the method on themselves.

If teacher trainees would like to see how lessons are given in the experimental suggestopedic primary schools, they can attend the lessons there and are given explanations about the difference between the suggestopedic foreign language lessons for adults and the suggestopedic lessons in the primary school in all subjects.

This syllabus should give good results because it has been carefully thought out and is strictly kept. In the majority of cases, the results are really good. The teachers leave the institute well trained and have confidence in the method and in themselves. Still we have some difficulties in training teachers and I should like to draw your attention to some of them.

The following are some of the difficulties that may result in mistakes' being made in the application of the suggestopedic system and in some cases lead to invalidating the efficiency of the method altogether:

1) Difficulties characteristic of training teachers in general. They spring from the teachers' having insufficient knowledge of the subject taught, insufficient knowledge of methods of teaching this subject, and insufficient knowledge of educational psychology. We are not going to discuss these problems because they are outside the sphere of our work. They are problems which the respective higher establishments of learning will have to solve. Our university curriculum provides an introduction to general psychology, educational psychology and methods of teaching given subjects. The Suggestology Research Institute has to deal only with the problem of choosing the right teachers from those who are willing to be trained in the suggestopedic system of education.

2) Difficulties arising from the fact that the teachers have insufficient theoretical knowledge of suggestology or are not able to apply what they theoretically know in practice - the well-grasped principles and means of suggestopedia.

3) Difficulties arising from the fact that the teachers, prior to coming to the SRI, have taught for different periods of time by other methods.

4) Difficulties connected with a misunderstanding of some of the requirements of the suggestopedic educational system.

As the difficulties connected with the teachers' training in general pedagogy and their different specialities are outside the scope of our abilities to control, I shall dwell on those difficulties that arise only after the teacher comes to the SRI and that are closely connected with their suggestological training.

Knowledge of suggestopedagogy is an important precondition for the proper build-up of the lesson, for carrying it out properly and for the proper presentation of the material. But the mistakes which teachers who begin with this method most often make are those which are on the borderline between the theoretical knowledge and the practical application of the principles of suggestopedia.

Very often, trainees write down everything they hear in the lessons.

It is to be regretted that the suggestive factors which determine the efficiency of the process of instruction do not always (if ever) lend themselves to being written down. This is the reason why a lesson given by a trainee sometimes fails to yield the expected results, although it was an exemplary lesson when given by an experienced teacher. In the word-for-word repetition of a lesson which a trainee has watched, all the double-planeness in the teacher's behavior disappears and it is the double-planeness which is the basic factor in tapping the students' reserves. It is not enough to know and understand the principles and means of suggestopedia, the means of suggestion, such as prestige, double-planeness, rhythm, and pseudo-passiveness. All these should be given concrete expression in every moment of the process of instruction. In applying the suggestological theory in pedagogical practice, there are difficulties which arise from the specificity of each subject taught. On the other hand the group may present some difficulties - no group is ever quite like another. But if we want to get results several times better than those obtained by any other method without causing fatigue, every approach, every teaching technique, should be in accordance with the suggestopedic principles: the principle of joy and absence of tension, the principle of unity of the conscious and the unconscious, and the principle of the suggestive link.

Teachers who prior to coming to the institute have worked with other methods, or, as is most often the case, with some self-fabricated method comprising a collection of techniques and approaches which are characteristic of different methods, tend, after a time, to go back to the approaches which they have been accustomed to. The habit often breaks through what has been newly learned. This happens to almost all teachers beginning to teach by the suggestopedic method. When the double-planeness of the behavior has not been mastered by the teachers, they resort to traditional exercises and drills to be on the safe side.

I'll give you an example of this: A teacher who had listened to Doctor Lozanov's lectures and had watched lessons for more than a month was given a group of students to teach. As soon as she began teaching her group, she introduced a new device - a small road sign with an exclamation mark on it, attached to a stick. She used this device to signal the students' mistakes by holding it up in her hand. This was her idea of double-planeness. As a matter of fact there was double-planeness. Instead of thinking what to say and how to say it, the student thought whether the threatening road sign would be picked up as soon as he opened his mouth to say something.

Double-planeness should always be directed to tapping students' reserve capacities and not to locking them up. Some teachers tend to repeat the same question, or phraseological unit over and over again, thus suggesting how difficult the material is. Such unmotivating repetitions for repetition's sake lead to an increase in mistakes and definite decrease in the students' self-confidence.

But the most annoying of all mistakes made by teachers who are beginning to teach by the suggestopedic method are those connected with a misunderstanding of the suggestopedic principles and of some techniques in work in class deriving from these principles. The principle of joy and absence of tension is one of the most violated and most misused principles. The classroom should not be turned into a place for laughter and fun, where the teacher entertains the students and among other things they study a foreign language. Neither should the joy be a moment of repose and relief after difficult and tiresome exercises. The joy and the absence of tension should spring from the feeling of easiness with which the material is assimilated and the quickness with which the students begin to communicate in the foreign language, a language which until the previous day was completely unknown to them. The joy and absence of tension should come from the pleasant, cultured atmosphere of instruction, absence of the fear of being examined and of making mistakes. The joy and absence of tension also find expression in the material given in the lesson and the way it is presented to the students.

Some teachers think that if they have sung a song, told a joke, played a game, or performed a sketch, they have kept to the principle of joy and absence of tension and have made use of the artistic means. We must bear in mind that not every song, joke, game or sketch is suitable for the classroom. The most important thing is that the song, sketch, or game should have informational value, give good psychological and educational effects and be directed to the students' reserve capacities.

Having mentioned the use of the suggestopedic artistic means, I should like to dwell for a short time on the question of the teacher's talent or gifts. It is sometimes thought that because suggestopedia makes use of the means of art, only specially gifted teachers can hope for success in teaching by the suggestopedic method. I don't want to discredit this indirect compliment to all good suggestopedagogues, but to tell the truth the teacher's artistic gifts are not the decisive factors.

There are teachers who sing well, draw well and act well. All these skills help forward the process of instruction and are very useful. But they are not a sufficient condition for defining a teacher able to become a suggestopedagogue. It is true that a highly talented teacher usually enjoys high prestige, and prestige is one of the means of suggestion. This seems to be all to the good in creating a suggestive atmosphere. Indeed, when such a teacher is able to show his students that he has confidence in their capacities, their skills, their knowledge and their abilties to learn the material he gives them, he can achieve high suggestopedic results. But this is not always the case. Some gifted and able teachers are apt, consiously and unconsciously, to put the stress on their own gifts. Teachers with such prestige very often discourage students, make them feel inferior, ungifted, foolish and miserable. The students admire such teachers and respect them. But these feelings do not lead to the tapping of their reserves and sometimes even make the process of instruction rather painful for those students who cannot take the pace, make it a source of new psychotrauma. Prestige which should be a factor in tapping students' reserves in such cases becomes a factor in causing students' to lose their self-confidence. Those teachers who are very gifted and accomplished should master their second plane behavior so that their accomplishments become a powerful impetus in the revealing of the reserve capacities of their students.

It is rather difficult to give a prescription of how to avoid making students feel inferior in such cases. But one of the available ways, and a rather universal one, is to know the group very well as a whole and each member of it individually without specially testing them. To know their level of knowledge, their characters, temperaments, possibilities and eventually their complexes. If possible, the teacher should take into consideration the relations between the members of his group - who should sit by whom.

There are groups in which the demonstration of the teacher's talent has not a negative effect at all, but quite the contrary. In such groups the teacher can give vent to all his/her accomplishments. This will result in further stimulation of the students. There are other groups with which the teacher must work very tactfully - he should avoid creating situations in which any of his students might feel awkward or inferior.

This can also happen in the training of teachers, because in this period the teacher trainees are themselves students. For instance a very gifted teacher, who is able to make good use of all his gifts without discouraging his students may sometimes discourage the teacher trainees who are watching him/her. Once a teacher trainee confided in me: 'When I see how perfect Mrs. X is in everything, I begin to lose heart. I shall never be able to be like her. But when I watch Mrs. Y I feel that though everything is done excellently by her, I can do it too.' That was an example of how teachers who had come to study the method could be discouraged. This is not a praise of mediocracy; it is just a warning that the teacher's accomplishments, whatever they may be, should be properly directed and used.

I think that this problem can be solved most easily in practice when a good suggestive relationship has been established between teacher and students, and when this relationship is based on what we call a proper distance-closeness (a term difficult to translate, perhaps sounding a little illogical but extraordinarily accurate). The teacher should keep a proper distance - you all know the proverb 'Familiarity breeds contempt.' But on the other hand, he should have close enough contact so that each student should feel easy and somehow protected in his presence. The teacher's opinion of the student and his abilities becomes the nucleus around which the student's self-confidence is built. In this calm atmosphere the student will acquire enough self-confidence to help him in his self-development later on.

In the suggestopedic method of teaching special attention is paid to the problem of how to correct the mistakes which the students will inevitably make when they begin to study a foreign language. It is well known that we are against the harsh and untactful correction of mistakes. You may say that there is hardly any educational system that recommends the harsh and tactless correction of mistakes. But from the suggestological point of view, any correction that may hurt, discourage or make the student feel ashamed is classified as tactless and harsh. Even a correction made in the most polite way may hurt a student's feelings very deeply if it contains the slightest irony. But on the other hand there are teachers who make the mistake of groundlessly overstimulating the students. If you overleniently assess a wrong answer as good, the student's conclusion will not be; 'I can; I know', but rather: 'How kind and lenient Mrs. X is.' The fact that you were assessed as 'kind, tolerant and lenient' does not result in good assimilation of the material. It does not result in creating the proper suggestive atmosphere. Your lenience may bring the student into such a state that he cannot say whether 'very good' means that what he said was grammatically correct and otherwise good, or because the teacher is good and kind. What is more, the students will cease to have confidence in the teacher.

Here is an example of a misunderstanding of the question of correcting mistakes. A foreign teacher was giving a lesson to his first group of students at the Institute. There was a good 'suggestive' atmosphere; the ringing voice of the teacher drowned out all the other voices. The teacher was obviously enjoying giving his lesson. Then he began asking questions. He turned to one of the students and asked a question. The student did not understand him. The other students tried to help the puzzled student. The teacher stopped them abruptly: 'No, don't help. He knows. He will tell me.' The student began with a hesitating 'I'...followed by a long pause, to which the teacher, all smiles, reacted with 'excellent, very good.' Then followed a second painful pause, which was also assessed as 'good, very good.' And then....but I don't want to go back to that scene because it made me feel very awkward as well.

A teacher may correct a mistake and this may even speak for his respect for his students and for the level of their knowledge. This depends entirely on the way the teacher does it. These are only the most striking examples taken from our experience in training teachers. Neither of the two extremes - the road sign and ungrounded praise - are recommended. We took them as examples only for the sake of contrast.

The training of teachers is of great importance because they are the future authors of the suggestopedic textbooks. To write a foreign language textbook in accordance with the suggestopedic requirements is a difficult task! The author should be well acquainted with the suggestological theory of education and he should know the process of instruction in detail. The requirements of the suggestopedic textbook are really great. They are almost the same as the requirements for a scenario. In addition to these requirements, all pedagogical and linguistical requirements have to be met.

Our Canadian colleagues are familiar with our textbook for the first stage of teaching a foreign language in which the plot developed in the lessons takes place in Bulgaria. In our new textbooks, the action takes place in the respective countries - England, France, Germany, Italy, the Soviet Union. I must immediately point out that though the action takes place in the respective foreign countries, already in the primary elaboration we take the students back to their own country, to the town they live in, in order to establish a sounder association with the new language words. This is especially recommended for work with beginners. In this way you avoid the students' having to face too many unknown elements. A foreign language concept is formed much easier if it is associated with native and well known realities. Our practice has shown for instance that such a word as 'dome', which is not used very frequently, is very easily memorized and very quickly finds its place in the active vocabulary of Bulgarian students when it is connected in the lesson on Alexander Nevski Church in Sofia. The same word is comparatively more difficult to activate when it is used only in a description of St. Paul's Cathedral and it is not transferred afterwards to Bulgarian realities. That is why it is advisable to connect the words characteristic of an unfamiliar medium with the native environment when they are being activated. This transfer enhances the motivation for learning the foreign language because the students can put the words immediately into practice. On the other hand the need for a transfer makes it imperative to supply the text with all the necessary vocabulary, phraseology and grammatical forms essential for its realization.

Another characteristic feature of the suggestopedic textbook is that each dialogue is devoted not so much to a subject as to an idea. The different themes of each dialogue are connected with some idea which the action develops in such a way that double-planeness on a much higher level is achieved. The title of each lesson is a proverb or a saying with an educative stimulating and psychoremedial effect. Those who are going to write textbooks should know in advance how each more or less isolated part of each lesson can be activated during the primary and secondary elaboration. It's much better if the part in its character suggests to the teacher how he can elaborate it through questions and answers, through a game, competition, test, inquiry, or sketch. The weakness of some parts of textbooks and of some suggestopedic textbooks as well, is that though the lesson is interesting, it doesn't lend itself very easily to interesting ways of activating the material which is being taught. Sometimes the necessary vocabulary is missing and thus students are prevented from creatively applying what they have learned and would say if they had the necessary vocabulary.

The basic aim of the first stage of the suggestopedic foreign language course is to create speech skills and habits, but we do not neglect reading, writing and aural comprehension habits. In our textbook there are parts of the lesson which are especially intended to create habits of reading and writing. In teaching students how to read and write, we also make use of peripheral perceptions, games and motivated activities.

Now I want to draw your attention to the use of sketches in activating the material being taught. Sometimes the teacher is carried away and gives the students the task of acting elaborate sketches with a complicated plot only slightly connected with the situation given in the textbook in the hope of stimulating the students' creativity. Very often this leads to the students' losing heart and getting discouraged. There is a danger of the students' coming to the conclusion that they have neither memorized the foreign language material, nor have they any ability to think out interesting developments to the sketch. That's why when the teacher gives a sketch to be acted out, he must always bear in mind the students' achievements in the language so far. By stimulating the students he should spur them on further and give them ideas and hints as to what language material can be used. This gives us reason to warn teachers to use sketches only after having carefully thought them out. When authors write a textbook they must constantly have in mind all these peculiarities of the process of instruction. The textbook should facilitate the process of instruction and not impede it.

In the variant we are demonstrating here, there is another peculiarity - a great amount of lexical and grammatical material has been put in the first lesson. Further on in the book, the number of lexical units gradually decreases. This has proved an efficient way of overcoming the contradiction between the scanty vocabulary of the students at this stage and their enormous desire to communicate in the foreign language they have begun to learn.

In order to better the level of the teachers' training, maybe it is necessary to consider the question of whether it is recommended for teachers to acquire some elementary knowledge of music so that they should feel at ease and enjoy the concert session and make good use of it. It is also useful if they have been taught to sketch simple pictures with a few pencil strokes to illustrate some parts of the lesson. Lectures on new research into psychology in general, and in pedagogical psychology in particular, might be of great use to the teacher. Some knowledge of the physiological processes connected with brain activities, methods of investigating and controlling these processes - all this would be of great use to those who would become suggestopedagogues. And, of course, above all, suggestopedagogues should get knowledge of psychotherapy.

In conclusion I should like to point out that any training will be useless if the teacher does not take on a new attitude toward the process of instruction and toward the persons he teaches.

But the golden rule is to know the golden means in every activity. Don't exaggerate; don't try to be artistic if you are not. Don't try to act if acting is not your strong point. Don't be artificial. 'Be true to thyself and then thou shalt not be false to any man.' Students will immediately detect any false note in a teacher, especially in a suggestopedagogue. Every teacher must find himself and his own way of using the suggestopedic method.

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A SALTy Interlude: Suggestion, Sight Words, Statistics and the Single Wing

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Abstract

The need for educational researchers to focus on the 'how's' of teaching rather than the 'what's' is discussed from the perspective of using suggestion to release the mind's learning reserves.

I think all of us here are accustomed to the use of metaphor as a communications tool. For example, most of us have enjoyed the adventures of Mulla Nasrudin, the Sufi Everyman, through reading Idris Shah's material. Though what I have to say can in no way compare to the subtlety and the insight of Idris Shah's prose, I'd still like to generate a couple of metaphors today, for I think they will be very helpful to you in developing a background for understanding SALT. As we begin, I'd like you to just relax and allow your imagination to flow out in space and in the process of the imagery trips we are going to take, we'll visit two locations that would not ordinarily be considered as sources of inspiration to teachers who are interested in improving classroom instruction. I'm going to take you to two very unexpected places; we'll just see what happens as we view the activities going on there.

The first of these unexpected locations is the athletic field. Believe it or not, most teachers, particularly reading teachers, could take a few lessons from football coaches. Now those of us who are primarily concerned (I include myself because I do research in reading) with instruction in this very important communication skill, have spent a tremendous amount of time and effort and money in debating *what* to teach rather than *how* to teach the fundamentals of reading. That's right, what to teach, rather than how. Usually the disagreement is centered around which one of, or in what order, the word attack skills should be introduced. Of course you know the word attack skills are phonics, sight words, context clues, and structural analysis. Now, I have to put in a plug for the coaches right here. No self-respecting coach would ever let himself get caught in that intellectual quagmire. Every coach knows and will frankly tell you that the team that best executes the fundamentals, particularly blocking and tackling, wins. This is what counts. Now, the coach has three jobs. One is to teach the fundamentals in a maximally effective way, that means blocking and tackling. You have got to do the basics before you can win. The second thing he has to do is to organize the execution of these fundamentals into a coherent style of attack. I guess it really doesn't matter whether it is the Power-I or the Wishbone or the Single-Wing. It is more a matter of personal preference in terms of the way you organize the basics than ultimate tactical advantage. Now, for you old timers in the audience, people in whom I might invoke a little bit of nostalgia, here is a play that you will recognize as the Buck Lateral Series Pitch Out. Owen Caskey can probably recall that one. One of the reasons that I persist in SALT is that I have a very hard head, like a blocking back whose job is to clear the way for the tailback who almost always carries the ball. Having to clear all kinds of obstructions out of the way is certainly part of carrying on SALT.

Again, it is important to take the fundamentals and organize them into a coherent style of play. The third thing that the coach has to do — and this is the most important thing, is to orchestrate the team's mental attitude toward itself and its task so that all of its resources, both physical and otherwise, are brought into action. Now you think about that. Orchestrate the team's mental attitude toward itself and its task so that all of its resources both physical and otherwise are brought into action. This idea of mobilizing the inner resources of the team has become more sophisticated over the past forty years. All of you have heard stories about simplistic half-time histrionics — like Knute Rockne's 'Win one for the Gipper.' Right? Everyone's heard about that. But how many of you know about the advanced things that go on in this vein? For example, did you know that both Paul Brown who was the professional coach first at Clevelend then at Cincinnati and Jerry Claiborne at the University of Maryland, encouraged their teams to read and apply Maxwell Maltz' book, *Psychocybernetics*? Did you know that they believe that the use of mental imagery constitutes a tremendous learning device? I'm talking about a mental rehearsal during a relaxed state in which the athlete is able to both see himself carry out a particular task and associate positive emotions with the completion of the activity. It is my opinion that the use of mental imagery as a classroom learning device will eventually come into its own. Tom Roberts and his co-author are very much interested in this. It's just interesting to note that imagery has been applied in athletics as well as in the transpersonal activities. It is in fact a tremendous tool for incorporating more of the mind's capabilities into the completion of any task.

Now this is not to suggest that football coaches should take over reading clinics. That is not what I'm saying. It is to assert that more than enough money has been spent trying to separate the effect of the 'whats' of teaching reading without sufficient focus on the 'hows.' Some reading researchers get lost in a such welter of scholarly vertigo that I wonder if they know the difference between the two. I really am beginning to doubt that they know the difference between the 'whats' of reading and the 'hows' of reading. The following chart illustrates tasks common to the football coach and the reading teacher:

	Football Coach	Reading Teacher
1. Identification of Fundamentals to be Taught	Blocking Tackling Rushing Passing Receiving Kicking	Word Attack Skills Phonics Sight Words Context Clues Structural Analysis Comprehension
2. Organization of Fundamentals into a Coherent Style of Play	Power-I Wishbone Single Wing	I.P.I. S.R.A. Lab Wisconsin Design S.A.L.T. Procedural Framework
3. How the Organization of Fundamentals should be Taught	In a manner designed to motivate, to inspire, to enable the Players to believe in themselves and to excell beyond their ideas of what they think can be accomplished	Full orchestration of the seven sources of classroom suggestion. Only S.A.L.T. has this as its goal
4. Evaluation	1. Performs according to externally set standards of consistency and skill. 2. Performs with self-confidence and enthusiasm. 3. Performs at peak ability.	

This chart illustrates the tasks that are common both to football coaches and the reading teacher. The coach has to select the fundamentals that are to be taught: blocking, tackling, passing, receiving, and kicking. Believe me, if you can do those things you can play football. Those are the fundamentals. The reading teacher also has some fundamentals that he or she must teach: those are the word attack skills (phonics, sight words, context clues, structural analysis) plus of course, comprehension. Obviously a reader needs to make sense out of what he pronounces.

Now, again, the point is that no self-respecting football coach would say we have to teach blocking instead of tackling, we have to teach passing without receiving. But some reading researchers say essentially that we ought to teach phonics without contextual analysis, phonics without context clues, and so on and so forth. To them, running remedial reading kids through another phonics workbook is the only answer. Again we have this lack of distinction between 'whats' and 'hows.'

You are familiar with the terminology that describes the way a team lines up to run a play: the Power-I, the Wishbone and the Single Wing. Well, it is also possible to organize the fundamentals of reading into a style of teaching. The IPI is one, the Wisconsin design is another, the SRA Lab is another. Again these are ways of taking the reading fundamentals and presenting them to a class.

But now let's look at this. This is where the coach starts getting ahead of the reading teacher. The coach knows that his players have to be motivated; they have to be inspired and they also have to believe in their own ability; they have to believe that they can do better than they ever thought they could. They have to believe that they can go beyond previous expressions of their abilities. They have to learn literally to call on inner resources they didn't know they had. Every coach knows this and he knows that's where you win, but not many reading teachers set out to say, 'Okay, kid, the important thing for you is to believe in yourself, to get involved in the instructional processes that are going on in the class and to get in touch with levels of ability that you didn't know you had.' The coach does that, but the classroom teacher rarely if ever does.

Look at this chart again — here are the 'whats,' there are the 'hows.' It's interesting to note that subject matter teachers in general tend to declare themselves at the mercy of their students' low self-concept and lack of motivation. They literally give up in the face of student apathy and blame poor academic performance upon it rather than setting out from the beginning to inspire and to motivate as does the football coach. If the students don't care, they won't learn and that's a fact of life.

It's also kind of interesting that a lot of reading researchers have built their entire careers on investigating issues such as whether the code approach, phonics, is better than the meaning approach, sight words, of course. People spend whole careers justifying one of the 'whats' — rather than focusing on the 'hows.' And again this is equivalent to a football coach debating which fundamental ought to be taught first — blocking or tackling. Obviously, both are important. Phonics and sight words are both important, and even though research does say that knowing sound/symbol correspondence is important in learning to read, it doesn't show that phonics is all there is to it. Still, this issue has more to do with 'whats' than 'hows.'

Now, let's change the focus. Let's use another metaphor. From the athletic field, let's move to another location: the sacred halls of ivy. Most of us here have advanced degrees, so we are familiar with this place. And this is where the second unlikely source of help for the classroom teacher lies. But today, this source is nowhere near as helpful as it could be. Now just think. Here we are going back to college days . . . visualize yourself visiting a citadel of scholars . . . an academic community where great ideas are bandied about and particularly where graduate students in education are introduced to the mysteries of educational research. You know that in the halls of ivy anyone who can perform research is acclaimed as a true scholar. Most of the people who go through these halls want to be acclaimed as such, and so they start learning about educational research. And so we learn statistical formulae that help us analyze data. We learn all about experimental design. Even at first glance, you will see that the experimenters are catching up with the coaches in terms of generating diagrams with X's and O's. I guess if there is anything in the world as esoteric as the single wing, it has to be the Solomon Four Group Design. It is kind of interesting that this particular experimental design has the same name as that of King Solomon, who by the way, was a very intuitive fellow. Right hemisphere decision-making processes don't seem to require an analysis of variance to arrive at the proper course of action.

We go beyond this in educational research. If we have a real mathematical bent, we might be able to derive some of these statistical formulae. Here's one that Statistics professors really get off on. You do that for homework and bring it in and your professor will love you. He will think it is just wonderful because you can go beyond memorization and actually derive one of these formulae.

But, in the process of doing all that, here is what happens: We learn all about the 'hows' of research. We learn how to do research and if one persists through all of this, he might be able to publish. Just *imagine* what he might be able to publish! Get this one! 'A Multiple Correlation of Principals' Efficiency Ratings of Teachers with Absenteeism and Other Measures.' How about that! Here's another one. 'The Improvement of Reading Through Classroom Practice.' Well, I hope kids practice reading in class. It seems clear to me that somewhere along the line educational researchers, even though they learned *how* to do research forgot to learn about selecting the 'whats' to be researched. For some reason, it rarely occurs to them that the 'whats' they should be researching are the 'hows' teachers should be practicing. What teachers learn when they go through teacher training programs are the 'whats' to teach. They learn curriculum content, for example, the fundamentals of teaching reading. Now what researchers learn is the 'hows' of doing research and they learn all about statistics and experimental design. But teachers aren't taught how to teach and researchers aren't taught what to research, and somehow our universities have never been able to make the connection between the two. By the way, where does this leave kids? Out in the cold.

My grandmother lived near Atlanta. Unlike Miss Lillian Carter, she did not join the Peace Corps at the age of 68, but still she was a very wise lady, and I have a lot of respect for her. She taught me some lessons that I think are very important in life. One of these lessons is this: 'If you can't say anything nice about something or somebody, then just don't say it.' And so now I'm going to observe ten seconds of silence for educational researchers in the United States.

Now the problem with graduate school training programs in education is that they have lacked a theoretical base about which educators can agree. They have lacked a rallying point, a frame of reference which research can extend and refine, and upon which teacher training programs can be built. It is just not there. Educational psychologies, and there are many kinds of them, are a lot like football formations. They blossom and bloom in popularity, then they fade with the years. Many years ago, it was the Short Punt, the Single Wing, and the Notre Dame box; changes came with the Split-T and the Wing-T; now we have the Power-I and the Wishbone. Well, there has been a similar evolution in terms of psychologies of education, for example, Freudianism. As you know Freud investigated the effect of early childhood experiences on adults. Well, that's pretty good. And he broke the ice on the discussion of sex and that's helpful, too. In fact that's the best of all, I suppose. But unfortunately he has made people wary of investigating their own subjective experience. Just who knows what might be lurking down deep inside your unconscious? Because of that, people were really turned off and were hesitant to get into this sort of thing. Now behaviorism had a little more to offer the classroom teacher. Behaviorism believes that learning occurs, as you know, through behavioral shaping; you manage environmental contingencies; you manage the things that are going on in the environment and thus shape a person's behavior. Through behaviorism the classroom teacher has been able to learn a few useful techniques for modifying behavior. Things that can be applied with certain people, in certain situations, that will work. There's no doubt. Yet I want to quote Robert Ornstein here: 'However, there has been an almost total confusion over behaviorism as a useful tool with behaviorism as the sum of all knowledge.' That's really important. Let me repeat: There has been an almost total confusion . . . . according to Ornstein, it seems now that the advantages of the successful behaviorist paradigm are beginning to be outweighed by its disadvantages. In other words, behaviorists just don't consider some things that are very important, and as a result of restricting their scope of reference and research, they ignore variables which are very important in learning. After behaviorism came humanism and this is really an abrupt paradigm shift. As you know, the basic idea of humanism is phenomenology. In terms of phenomenology, one creates his own reality. Unlike the behavioristic model it means that you are not at the mercy of your external reality; it also means that not everything you do is shaped by

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contingencies. It means that you literally create your own reality as you experience events through your own perceptual screen, your own consciousness filter, as it were. Things focal in consciousness at the time of perception create one's reality, rather than just the external events themselves.

Now that is a real contribution. That's an advancement. That's an extension of what behaviorism was all about, but unfortunately, humanistic psychology has yet to generate a complete theoretical framework that lends itself to refinement by research. Now there are a couple of exceptions. Jack Canfield has written a very nice book — *A Hundred and One Ways to Increase Self-concept in the Classroom.* The second centering book by Tom Roberts is another exception but as a whole the humanistic educators have been long on philosophy and short on specifics for public school educators. Well, the next step, and the one that I'm convinced holds the most promise for us, is transpersonal psychology. One of the basic ideas in transpersonal psychology is a continuing search for ways of transcending our old notions of what our limitations are, and that's really important. They look for ways of rising above and leaving behind our old attitudes and notions toward what our abilities are, and also search for specific ways of extending human capability, human knowledge and human experience. A great deal of it is through *subjective* experience, by the way. Tom Roberts will talk more about this later on; since we will have a chance to hear from him, I don't want to spend a great deal of time on it now. However, I wanted to put SALT and Suggestopedia squarely within this particular framework, and also try to draw up some ideas that are basic both to transpersonal psychology and to suggestopedia, and attempt to point out some directions where research can go. I may cause some people's barriers to suggestion to settle more firmly in place now, but I'm going to say this anyway: Finally educational researchers have something worthwhile to do. By redirecting their efforts, educational researchers may find justification for their existence.

One of the important things basic to transpersonal psychology and to suggestopedia is concern about the role of unconscious mental processes. We believe that there is a difference between rational logical processes that we are in touch with every day and a vast part of your mind that is down here where things are going on and where abilities are stored that we are not normally in touch with. The assumption transpersonal psychologists make is this: Down inside your mind there exist helpful, useful mental processes that people do not ordinarily tap. We believe that it's both in everyone's self interest to attempt to get in touch with these processes and possible for them to do so.

Now one of the most important things influencing activation of these usually untapped processes is the nature of an individual's belief system, for transpersonal psychologists believe what I believe Dr. Lozanov has shown, that the mind creates and achieves according to the nature of the assumptions it accepts as being true. That is to say, it creates according to the nature of the suggestions it has accepted concerning it. Now you stop and think about that. That really means that you get in touch with these abilities that are stored inside you according to the nature of your belief about these abilities. If you believe that you have limited learning abilities, then only a very small amount of the resources stored in other levels of your mind are open to you. If you have an extended, expanded set of beliefs, then it really means that this power in your unconscious mind is allowed more room to operate. It literally begins to bring in more of its creativity and its strength and its help for you. If your belief system is really expanded, in other words if you allow yourself a whole lot of room to operate, then your unconscious mind will function accordingly. It's very important for us to realize that there is a tremendous amount of untapped ability in there that essentially operates to the extent that you allow it to operate, that it helps you to the degree that you let go and change your belief system and your notions about yourself and the way that you can relate to the learning processes. In other words, it's on your side; these are the reserves that Dr. Lozanov talks about. These are the reserves that are with everyone, but are unactivated in most people.

There is something else that goes on in addition to your belief system. There's the effect of positive or negative emotion — positive or negative affect in the humanistic psychology sense. I think all of you have experienced at one time or another the way emotions can block or facilitate your performance. How many of you have taken a test and experienced test anxiety? Remember when you went in and opened a test, read through the questions and then drew a complete blank? What in the world was going on? OK, you suffered and you sat there for a while and maybe filled out part of it, then handed it in and left. As soon as you left the classroom and relaxed while talking with some friends, all of the answers came back. You said, 'Oh, I remember that! Why didn't I write it down?' And you knew it all the time. Test anxiety. Anxiety is a negative emotion that blocked your mental processes and kept them from fulfilling their potential. Looking at the other side of the coin, positive emotions can facilitate your learning. They can literally allow your brain to learn with greater ease, they can literally make it function more efficiently.

So now we have the idea in mind that in order to get in touch with these abilities that are stored inside you, you have to change your belief system, and you have to deal with the emotions that go along with it. Now in Dr. Lozanov's terms, 'belief systems' translates to 'expectancy' and 'positive emotion' translates to 'motivation.' Some of you have read his material, and you know that he talks a lot about expectation and motivation. Expectancy is changing your belief system. Motivation has to do with the positive emotion that you feel in terms of relating to the classroom procedures that go on. Now there's an important question about all this: If you say that's all you need, if all it takes is changing one's belief system, and if all it takes is some positive emotions associated with that, why doesn't everybody do anything they want to anytime they want to? Why can't you just say, 'Okay, kid, you can accomplish things you didn't know you could,' and then have him go ahead and do them? You did try to change his belief system: You told him he could achieve whatever it was he attempted. Well, there are interesting considerations here. There are three things going on inside people's minds that prevent this sort of change in their belief system from taking place: three barriers existing within their psyches that keep them from accepting the suggestions that would change their belief system about themselves and about the way they can relate to the teaching-learning process. These barriers are in place for the purpose of filtering suggestion as it impacts on one's consciousness. They are the logical barrier, the intuitive barrier, and the ethical barrier. Their role is to keep a person's belief system from being changed. The logical barrier rejects any idea or suggestion that doesn't make logical sense to a person. If you have a remedial reading class and you use a very blunt form of suggestion such as, 'Okay kid, you really can read better so now go ahead and do it,' he is likely to say, 'Now wait a minute, if I'm so smart, what am I doing in remedial reading?' He can look around school and see all these other kids in regular classes and so he is likely to reject that suggestion on purely logical grounds. The intuitive barrier is a powerful one; unless the content of a suggestion feels good, feels comfortable, unless it is something that the student enjoys and thereby produces positive affect, then the suggestion can easily be rejected. The third is the ethical barrier which, is really of little concern in education — not that we are not concerned about ethics — but the ethical barrier rejects suggestions that contradict one's moral or ethical standards. If I give Charlie Gritton the suggestion that he will take a gun and shoot his wife Hazel, you know he won't do that. He might shoot me, but he certainly won't shoot Hazel. That suggestion would encounter an ethical barrier that would prevent it from being accepted. Now I think it is kind of interesting to look at the following diagram. If these barriers are there, where are they located? Are they in your mind, or your toe, or your little finger? If they are in your brain, where in your brain? We have been thinking about this and we have hypothesized the location of the three barriers to suggestion. We believe that the ethical barrier to suggestion exists in both conscious and unconscious levels of mind, and that sometimes you may reject a suggestion for a reason that you're in touch with consciously, while on other occasions you may reject a suggestion for reasons that you don't quite understand. The Protestant work ethic is an example. Charles Gritton and other people have run into cases in their classroom where kids literally believe that you have to work hard in order to learn; if you don't slave and work yourself to death, then it's not fair, it's not cricket, it's as if the world isn't going as it ought to. So this is a case of where a suggestion that you can learn easier than you ever thought you could, literally violates someone's ethical notion of the way the world ought to work. We believe the logical barrier exists in the conscious mind. Since you have to use the conscious mind to think logically, it's reasonable to locate it there. The intuitive barrier is most interesting. We believe the intuitive barrier extends both into conscious and peripherally perceived channels of awareness. That means you can receive impressions from the environment which do not attract your main focus of attention but nevertheless exert strong suggestive impact. Even though you may not be consciously aware that they are there, they have a strong effect.

Suggestion — that's the tool — that's the way in which we attempt to change a person's belief system. In order for suggestion to take effect, suggestion has to comply with these three barriers. Now that doesn't mean knock them down; it doesn't mean eliminate them; it doesn't mean wipe them out. It means meet their requirements. In other words, get along with them. So when you attempt to plant suggestions, this is what happens. When you put suggestions in through the conscious mind, you have to comply with all three barriers of suggestion. If suggestion enters through peripherally perceived channels, then it only has to comply with the intuitive barrier to suggestion. Now this is a very important idea, because later on today people will talk about the importance of subliminally perceived cues, say the teacher's body language. Again, such peripherally perceived cues are very important because there is only one barrier with which they have to comply. Remember, once a suggestion takes hold, it expands and changes a belief system, thereby enabling a person to get in touch with the mind's reserves which were there all along.

I wonder how many educational researchers are investigating these ideas? Probably not many. Yet we in SALT are, and it's an experience. Of course this is what Dr. Lozanov is really all about, using suggestion to change people's belief systems about their abilities and about the way they can relate to the learning process. But how long has it taken for American educators to start focusing on these things? Too long!

I'm going to leave a little more food for thought with you. How do you express suggestion? It's everywhere, in fact one cannot avoid using suggestion. But what are the avenues for generating suggestion? What are the pipelines or the channels? Here are the avenues for suggestion, the tools you have to create suggestive impact and thus change a person's belief system. Teacher's verbal communication: these are the words that you speak. How many education programs say, 'Okay, teacher, we are going to train you to say the words that will exert maximum suggestive impact on a kid.' Teacher's non-verbal communication: your body language. Literally the way you are able to act out and dramatize material. Peer suggestion: Did you know that the students can convince each other that they are learning? Students *can* do that. It is the non-traditional aspects of SALT methodology, the

Hawthorne Effect. Everybody knows what that is — the very fact that you use the passive session in itself has suggestive impact. If students attribute power to the novel things you do in the classroom, then that in itself has suggestive impact. The classroom materials, the classroom decor and finally, a term that is easy to misunderstand — auto-suggestion. You do need to know that SALT is not auto-suggestion as is traditionally understood. It's not Coue's 'Everyday in every way I am doing better and better' self-hypnosis routine. Instead it's the student's expanding realization that he really can do better than he ever thought, and his saying, 'Yeah, I can do that . . . I do believe I can do that,' after the fact.

My closing question for you is this: 'What do these ideas mean?' They mean that we can in trainable, testable terms finally define the effective teacher: An effective teacher is one who orchestrates all aspects of the classroom environment in order to exert maximum suggestive impact for the purpose of freeing the mind's reserves. That's where it's at. These ideas have been superficially discussed in education before but I doubt if there's a course in any teacher training program in the country that says, ' Let's talk about non-verbal communication and how you exert maximum suggestive impact on your students through your non-verbal cues in order to help them change their notions of what their abilities are all about.' Is that taught? I don't believe so. How about materials? How do we organize those for maximum impact? Not at all. The point that I would like to emphasize as I close today is this: If we define an effective teacher in this manner, that is one whose goal it is to get into the 'hows' of teaching, not the 'whats,' and then we specify the 'hows' of teaching as exerting maximum suggestive impact, then we are doing what it takes to release the mind's reserves. This is what we ought to be researching. This is what we ought to be learning more about. This is the way we ought to train teachers. I will close by repeating that at long last, educational researchers have something worthwhile to do. Thank you.

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Problems and Prospects for SALT/Suggestopedia

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Abstract

The author discussed the current state-of-the-art in SALT/Suggestopedia. He covered or touched on elimination of physical exercises and the active dynamic presentation, the philosophy of researching with many variables, the suggestopedic sequence of techniques, what components of SALT are necessary, who can be a suggestopedic teacher, range of student abilities in SALT, importance of teacher authority and prestige, transcultural transferability of SALT, effect of class size, type of subject being taught, applicability to low socio-economic students, whole brain learning, visualizing ability required and teaching art.

Where do we go from here? One place to start would be with what Dr. Lozanov is doing, and I would like to point out that apparently the good doctor's conception of suggestopedia is not cast in concrete. It keeps changing slowly. This account will show you some of the problems involved. Let me give you an example of what he's changing. Originally he had students in a language class go through a number of yoga physical relaxation exercises first, such as lying on the floor in a corpse-like pose deeply relaxed. This is changed. Students in a language class now, as you have seen, are obviously not lying down on the floor in a very relaxed pose about ready to go to sleep, or conked out. They are not doing that, but they were five-ten years ago. What happened? Somewhere along the line somebody must have objected. For instance, when we tried to repeat those Lozanov language experiments here, I'm sure the university administration thought I was nuts. We wanted a carpeted room with plush chairs that people could recline in; essentially lying down, or as close to it as possible. Can't you imagine lying down on the floor in a university atmosphere, learning a language like this? I'm sure they thought I was nuts. So we settled for something else. We had comfortable chairs about like what you've got here. We settled for that as the closest thing we could get to lying down on a carpeted floor. I'm sure Lozanov found the same thing: I heard him say they no longer think of the Hatha Yoga--that's the physical yoga exercises--as an essential component. This is one of the things that he has changed. There's another thing Lozanov has changed. Currently, for instance, he says that the active, dynamic presentation is not essential: you can get by with a second concert. So you can see changes of two different types that the maestro himself is making.

What he is doing is skipping the active presentation where you get up and act it out in a very artistic way. He is currently saying you can dispense with that, and instead just have a second pseudo-passive

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concert. What's going on? I don't know, but I think you are beginning to see the jist of what I'm saying. Even the good doctor Lozanov himself apparently is taking an evolving and slowly changing view of suggestopedia as it is practiced.

He's had a lot more experience than I have. He's been at this for 20 years; he's got hundreds of teachers and lots of research associates. We don't. However, all of this has led us to generate a number of questions in two-steps. The general question is this: What components of suggestopedia as applied are essential to produce improved learning? A corollary question is a quantitative one: How much do each of these components contribute to the overall success? What do you do with a class and what can you cut out? What is essential and what isn't? Apparently Lozanov himself is saying two things aren't necessary that were formerly thought to be. You don't need the yoga physical relaxation as a preliminary and you can dispense with the dramatic active presentation on the part of the teacher. Well, very interesting. Okay, what else can be dropped? What else is necessary and what does it contribute? We made a list of these questions. If you care to see what the questions were as conceived a year ago, they are in the back of the SALT Training Manual.

Let me start to list some of them this way. To me, the critical aspect of suggestopedia in the classroom is a particular sequence, a particular order, doing certain things and this I think is where Lozanov's genius came in. He's the first to put this together in a very meaningful, in a very efficient, sequence. Let me sketch this sequence and then I'm going to start questioning it. The particular sequence that he came up with originally some years ago started with a suggestive-positive atmosphere implemented with a variety of techniques. This is essential still. You establish a set that learning has got to be fun, it's got to be easy, it's got to be effective, and they are going to remember this stuff for a long time. That is the outward side of the suggestive-positive atmosphere that is established first off in the sequence from the moment you walk in the door of that classroom. That's the first step.

The second step used to be physical exercises to relax people. Why do you want to relax people physically? So they can calm down mentally. Lozanov says exercise is no longer necessary. Personally, I feel that it's still helpful in some cases, as with hyperactive kids or as a suggestive prop. The third step used to be calming people down mentally as a prelude to concentration. You have to get rid of this mental garbage, 'What am I going to have for dinner tonight? Where am I going to go? What clothes am I going to wear tomorrow?' Mind-calming is an important prelude to concentration, to get rid of all this other stuff. Further suggestion, for instance, may be introduced as the next step. Once you have gone through all the previous steps, further suggestion is indicated; just repeat 'Learning is going to be fun and easy.'

The next step used to be something like the preview or the first time through on the material. The teacher could just go through it rather matter of factly, saying, 'This is what we are going to be studying. This is what you'll learn; don't worry about it now, depend on me, this is what you are going to be learning.' So, it is sort of an outline, a preview of what's going to happen that day in the classroom. Then the next step used to be the fireworks. This is the artistic, dramatic, dynamic presentation of the part of the teacher, or the second pass through the material: the active presentation phase. This is where the imagery is, this is where the music is, this is where the artistry is. This is why we used to call it the fireworks phase. Anyhow, it's fascinating. The implication is that the teacher grabs your attention and never lets go because of the constant variety.

After this phase is one that Lozanov still keeps and it goes by several labels; the pseudo-passive concert phase or the passive review with music phase. Some of our research has looked at this and found it very useful in learning.

After this was the practice, or the activation phase where students themselves now had to actively use what they had already learned passively in the first half of the lesson. This then was where they had to use the material such as dialogues, conversations with other people in the language class, or it could be making a play, it could be going out and having a beer and discussing things, it could be going to a museum, or a whole bunch of things. In the science lab it could be the actual chemistry part of this, actually doing the experiment, doing it yourself, recording the data. But it's the practice phase, it's the activation of what you had learned earlier while you sat passively there as a student. And certainly last, but not least, is a quiz in the special Lozanov sense. The quiz serves to confirm to the student: 'Yeah, man! I learned that stuff! It was easy, something happened, I don't know what it was, but I know this crazy stuff!' That is the last of this selective sequence.

That's the sequence and Lozanov is changing parts of it. Therefore, the components that I just listed for you apparently are not inviolate. They can be changed. Why did Lozanov change them originally? Well, he probably felt they weren't needed; he had done some experiments. By the way, he typically does what I would call holistic experiments. He puts everything together in a monster package, 'Do it this way, wow! Look at the results we are getting.' But then he does another experiment; he happens to delete one of these components and he gets the same results, 'Wow, look what we are doing.' He's getting the same sort of results, but he's also doing an experiment on a long-term basis.

Allyn: It's like...everyone knows about including variables in a regression equation. It's step-by-step exclusion, rather than step-by-step inclusion in a regression equation. Both are equally valid methods of selecting variants.

Don: By the way, that's quite right. I'm not disputing Lozanov's logic here, I'm just pointing out it's rather slow when you start changing things one at a time. If you've got lots of people, and the Bulgarians ap-

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parently do, you can do lots of experiments that way. Each one's doing a different thing and they add up in the aggregate, but it tends to be slow. The European and the East European research philosophy is a one-at-a-time thing. They have heard about control groups, but you've got to keep everything else constant except one thing, which you vary. That one-thing-at-a-time thing is the way we used to do it here. It's very scientific, but it's slow. There is a faster way of doing research. This is what we have been trying to do in the experiments that Ray and I did, remember? We were investigating three things simultaneously, independently. This is an efficient way to look at the effects of three things singly; the suggestive-positive atmosphere, the passive review with music, and having the students synchronize their breathing with what the instructor is saying. You can look at the effects of those three things singly and in combination. This is more efficient research than this business of doing 'We'll change just one thing and repeat the whole darned class.' That's nice if you have dozens and dozens of classes. We don't.

Allyn: But you're a little more sophisticated in research than Lozanov and you know about three main effects that interact in effect, etc. As you say, it is just a more efficiently designed experiment.

Don: That's true...Okay. So...let me come down to some of the nitty-gritty questions then; all of these things need answering as far as we know. Let's just go through them. Is a suggestive-positive atmosphere necessary? The answer to that appears to be 'Yes.' Is preliminary physical relaxation necessary? The answer appears to be in some cases, 'It is necessary.' Is mind-calming necessary? Well, if you were listening to me earlier, the answer to that again is a qualified 'Yes.' We think it is necessary and appropriate at certain points of the suggestopedic process. Is this fireworks phase necessary? The answer to that is apparently 'No.' Is the passive review phase with music necessary? We don't know. We think it is. It appears to be one of the critical components of the Lozanov approach, so we think it's necessary. Is the active presentation needed? Instead of asking 'Are they necessary,' I should be asking 'Do they contribute something in and of themselves to this total synergistic interaction: If so, how much?' As a matter of fact, this is what our research is asking. How much does each of these things contribute to the overall picture? Well, these are the types of questions we are trying to ask and answer currently.

There's another whole ball-park full of questions. Let me just spring them on you. What kind of a teacher do you need? We think you need a teacher who has an open, direct, honest, integrated approach in his two planes of communication; he or she has to be a subject-matter expert. You darned well better know the material you are going to be teaching. And you need some supplementary training, like art, or playing the banjo, or drama, or voice, or singing, or drawing pictures. These all help. These are what we think the characteristics of suggestopedic teachers are, but we don't know. So a very good question is: Can anybody learn to be a suggestopedic teacher? We don't know. Two years ago we asked Lozanov that: He said, 'Yes, anybody can learn to be a suggestopedic teacher.' This year he's saying, 'No!' On a pragmatic basis, what he says is this; 'The basic teacher training course is two months.' As you heard Mrs. Pashmakova, that is one month of watching someone else teach and one month of doing it yourself. But what Lozanov has also said is that some teachers require a year to be a suggestopedic teacher. Many teachers require only those two months. Also, unfortunately, he said that some teachers even though they take a year, will not be good suggestopedic teachers. I think that's interesting. In essence then, not every teacher can learn to be a good suggestopedic teacher. Yes, they can all learn to be a tolerable, a somewhat satisfactory suggestopedic teacher, and some of them will be ardently good teachers, and some of them will be top-notch. So that's another interesting question. And we have only a partial answer to it. By the way, we are finding exactly the same thing here in this country. Some of our teachers that we trained are top-notch, some of them are extremely good, some of them are good, some are passable, some are poor. I can point out one teacher specifically. She went to our class and she said she absorbed all this stuff. But in the first supervised experience, I spent 45 minutes in her class and something horrible emerged. One of the SALT keys is that teachers are supposed to establish a suggestive, positive atmosphere. In the first five minutes that I spent in that teacher's classroom, guess what? She had a suggestive-negative atmosphere! Now she's a good teacher, but those kids learned because they were scared stiff of her and she's turned them off for next year's teachers. Sure, they are learning with her, but those kids are getting shut off, they are turned off by her and she is an example of a very poor suggestopedic teacher.

Here's another question. How about IQ; how about a moron? Can you teach a moron with suggestopedia? A moron is a person defined as having an IQ of about 50 or less, somewhere down there in the basement in terms of intellectual abilities. Can you teach a moron with suggestopedia? Or how about you people? Can you learn suggestopedically as better-than-average people? How about a genius? Can a genius learn with suggestopedia? I don't know the answers to these questions. I'm bringing this up to show you that here's a completely different area of questions we don't have answers to. What about intellectual ability and its relation to benefits from suggestopedic instruction? We simply don't know, and if you want to do some research, here's an excellent area for you. I can give you some simple speculation. What I think we are doing with suggestopedia or SALT is this: We are teaching kids to learn how to learn. A genius already knows how to learn and so for the kids that are darned smart like your genius, 150 IQ and so on; we are not going to do much good for that person. Why? Because he or she already knows how to learn and he or she knows it. I don't think we are going to do much for those extremely bright kids. For us normals, yes. For the LD's, the learning disabled, yes! SALT is a very bright window, a very wide open door for these kids. We've got some very interesting pilot project data on these people, and Allyn can tell you about them, too. So we think that for the so-called learning disabled and maybe the people that are categorized as low IQ, let's say an IQ of 70, who have been turned off by education, for them suggestopedia is a door-opener: A door opener into academic progress and jobs.

Ray: I know that we have possibly bypassed their anti-suggestion barriers and kept them interested in the class material.

Allyn: It keeps those barriers from slipping back into place.

Ray: Exactly, also it is possible that the speed with which these people grasp the material keeps the barriers down.

Ed: Do I hear suggestopedia referred to as a changing, evolving thing?

Don: Well, it is a dynamic set of procedures.

Ed: Any one component or all could be replaced, possibly?

Don: Well, many possibly could be replaced.

Ed: So am I hearing contradictory things? Am I hearing two diverse things: one that suggestopedia is a fixed thing, and at the same time, all its components could be replaced?

Don: Let me say that we think there are some essential components; what I am doing is questioning the essentialness of these various components. Yes, I think some are essential and cannot be replaced. My question is which are which?

Gabriel: The essential components that cannot be replaced comprise those components which make up the 'thingness' of suggestopedia.

Don: Well, yes and no.

Ray: I beg to disagree with Ed that there is no such thing as suggestopedia, but rather a procedure. If we are going to intellectualize and just refer to them as things, that would be hard to understand. I'm not quite sure that suggestopedia is a thing, but rather a series of very accurate, very fluid processes that can be adapted to how people learn or what are the most optimum conditions for people to learn and learn well.

Don: It is probably different for different people. Remember my talk about the chronically anxious and the chronically relaxed people? Different techniques are probably called for.

Ray: It's called a philosophical concept.

Don: Yes, I think this is closer, I think suggestopedia is probably better referred to as a philosophical concept rather than as a series of things. It is a viewpoint, it's a jumping-off place.

Ed: Could it then be a series of assumptions?

Don: Certainly, it is assumptions that you are implementing in the classroom. We are in the process of trying to research the best conditions. Our process, for instance, is trying to improve the classroom. One way of deciding whether the kids learn better is the personal satisfaction

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of the participant and the emotional satisfaction.

Ray: There is satisfaction, but there is also dissatisfaction in terms of the disruption of peoples' lives taking the course. The disruptions come from realizing that learning before was difficult, and now they have to reformulate a whole new sub-concept of learning a new language. I submit that the essential part of this whole thing is prestige. If the teacher doesn't have prestige, he won't succeed. The student has to have faith in him. If you made up an experiment where you took one group of kids and told them they were going to be subjected to a new method of learning, that it is the most revolutionary thing you have ever heard of, that it comes out of Bulgaria, and it will do this and this and this...then if you get another group and you are going to treat them the same way, except that you have someone slip a hint to them that it's a new method, but it stinks and it won't work, I guarantee that the latter group will not do very well. In other words, the fact that those kids in some way or another through various clues know through suggestion that they are supposed to achieve these things and they have belief, then they are going to do well. The instructor had better get this across to them very quickly, or the instructor has no special prestige. Hypnosis is nothing but a heightened state of suggestibility, and that's what you apparently are trying to achieve here. If the belief systems in the students are stimulated enough, then they are going to achieve things that they normally think they cannot achieve because of built-in automatic barriers. I say that the one essential to this whole thing is the prestige of the instructor in the Lozanov or the SALT system. These kids are getting the chance to learn in a whole new way and that's going to bring about a miracle in their lives.

Don: Sure, this is what Lozanov calls 'authority'--no argument at all.

Ed: One possibility that could be helpful here is first of all, to realize that Lozanov is first and foremost a psychotherapist. Another hint in conceptualizing suggestopedia and suggestology in general would be to consider them first a form of psychotherapy applied to the classroom, and second a clinical theory rather than an educational set of principles. We are dealing with many intangibles, but formally conceptualizing them and operationalizing them are two different things for research purposes.

Don: That doesn't mean they can't be investigated; intangibles can be operationalized. It doesn't mean it's impossible, just hard.

Ed: Society changes and the times change; different protocols, yoga, biofeedback; the important thing is to actualize the potential in mankind.

Don: Certainly! What's important in Bulgaria is probably different from what's important here in the United States. The students in Bulgaria typically are more accepting of the professors; the teachers are looked up to; you wouldn't dare question them. For instance, we would not have this free and easy discussion like we have going at the moment.

You just don't do that in Bulgaria. In this country it is commonplace. You take a look at a textbook that's out of date and that's a crime. It was true ten years ago, but not today, and you actually tell your instructor that. You wouldn't dare do that in Bulgaria. So, as a corollary, suggestopedia in Bulgaria is probably somewhat different than SALT in this country.

Ed: In this regard, this is probably what Mrs. Pashmakova referred to this morning as the distance/closeness relationship.

Don: Well, the distance thing: I think if we put what Joe and Mrs. Pashmakova said and what you are saying together, authority's very much involved. You have to have prestige, but at the same time from the psychotherapeutic sense as Ray says, a teacher has to support the person to make a positive supportive environment where the student can make a mistake with absolutely no penalty and no stress.

Ed: Interesting, at least for me, are ramifications of sociological and cultural terms. Is it possible in any culture?

Allyn: I agree with what Ray said, and also with what you said about the differences in perceptions of professors between one culture and another. What does that mean though in terms of research? Are you ending up with research which is valid here only in this country? How do you deal with that question when you get to it?

Don: I suspect that you'll find that certain research findings might very well work only in a western philosophy like England, the U.S., or Canada, and that they would not work in the Iron Curtain countries. Yes, I am saying that in part.

Owen: It is also possible, Don, that certain social and psychological aspects from the suggestopedic point of view may not necessarily be applicable in a given culture.

Don: I think that's correct, yes. The principle of suggestion and a suggestive-positive atmosphere is the basic key. I suspect as a principle this will work for suggestopedia regardless of the culture, but how you proceed to implement that is probably culturally bound. Let me bring up two more types of questions, and again, these are just types of questions. Remember I said I think that the genius of Lozanov in this case has been to integrate all these things or components, and almost all of the components have been known here in the western world for years and years and years. But his genius has been in putting them together in this carefully orchestrated sequence, synergistically, whatever you want to call it. So my question is this: Is this sequence inviolate? Suppose for instance, just to play devil's advocate, you put the test at the beginning of the course. Now, a lot of American educators have come to the very surprising conclusion that the most efficient way of learning is to give kids a quiz and immediate feedback all the way along; students really learn this way. So you can spend 100% of your time quizzing as long as you are giving them more material and immediate feedback. Just to play devil's advocate, think about that. This is fairly well documented in American literature. Now most teachers don't teach that way, but it is a very efficient method. They really learn that way and they learn very efficiently. But it isn't what suggestopedia says. You put the quiz last. Some teachers grade it and give them immediate feedback. In other classes, students grade it themselves so they know as a confirmation, 'Yes, I can learn.' Here we get two completely different views as to where you should put the quiz, the test.

Alright, my next question is: What about this sequence? We have been talking about suggestibility. I think the peculiar benefit of physical relaxation and mental relaxation is this: You need a ploy in here where you want the students to accept your suggestions that learning will be easy, fun, pleasant, efficient. I think then you need this relaxation early. You can't create the suggestive-positive atmosphere at the end of the course material. You've got to have it back up here at the front end. Correspondingly, you don't want your students doing the physical relaxation exercises at the end of the class, because this is an important prelude to increasing their suggestibility. But these are speculations. Is this where relaxation really needs to go?

Again, presently in the middle of the whole learning sequence is this passive review with music or the pseudo-passive concert phase. What happens if you put that at the beginning? I don't know. Maybe that's where it should be; I don't know. That's a very interesting question.

Joe: A thought just came to me: Could you classify suggestopedia as psychodrama which helps get the student more completely involved in the learning process?

Don: Certainly the last half of a suggestopedic class is just that. The student is actively involved mentally, but physically passive in the first part. But certainly the last half could be classified just as you said, a psychodrama to get the student actively involved.

Owen: Watching that instructor in the demonstration Italian class on the TV screen, the way she operated was beautiful, because she doesn't let those kids lose their attention from her for one moment. She's really a master at it. That's all you're doing if you are trying to fixate someone with hypnosis: Get mono-ideas to get them to think about one thing and concentrate everything on one thing. Well, she's the center of concentration.

Don: The teacher grabs their attention by hook or crook, and he or she never lets go.

Owen: But you notice that she does it with finesse. She's got a beautiful smile, she's very pleasant, and she's so interesting to watch that I can imagine that not one of them would not think about anything else in that session. So that means that you can't take every teacher and probably make them do what she does because that's going to be very difficult.

Don: Probably so.

Owen: How about the effect of class size?

Don: Aha! That's another one. I think there are 13 students in the

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demonstration class at the moment: Lozanov says that the optimum class size is 12. Why? I suppose it has some biblical or spiritual implications as to why, but aside from that, I think there are some practical considerations. We've gone down to as few as two students in tutoring sessions with excellent results. Some of our teachers have gone up to 50 and 60 kids in a class, but you lose something. I guess I would agree in general with the optimum class size as 12. Too many, and you lose that eye contact, you lose the sense of identity, that sense of feeling with the students, but I think a good teacher can do it. Too few, and what happens: You don't get enough students in the class to make it go mechanically. At certain points, for instance, you've got students interacting in small groups, like four kids who will go out and have a beer, or they've got to plan a dinner and a party in a foreign language. One person can't do that, unless you did what I did as a kid to learn Spanish. You know how I used to learn Spanish? I grew up on a farm and didn't have anybody to practice my Spanish on when I was in high school. My parents weren't interested in Spanish, and my brothers weren't. I didn't have anybody to practice on. You know what I did? Years ago I milked cows while I was learning Spanish. I would sit there milking cows and practicing my Spanish on them just because I didn't have anybody to practice with. The conversation was mostly one-way, as 'moo' isn't a good Spanish word. So my group in this case included one.

On the question of group size, you need at least some minimal number for certain group activities, and occasionally the entire class is involved. So this is where the number 12 comes from. Occasionally you need 12 people in your class just to keep things going. I think it is a very 'soft' number, I don't think it's fixed; it could be 10, it could be 20. I don't think it makes too much difference. I don't think you want as few as five or two; I don't think you would want as many as 100 or 50 very often. I think the optimum is somewhere between 8-20 and Lozanov happens to have picked 12.

Owen: The advantage is that you can put them in 2's, 3's, 4's, 6's, and 12's. I want to bring something else up. People are so different that there is always something that is desuggestive; Harvey and I did a demonstration which was not an experiment and not conclusive, but one of the adults in this group told us later on that he was tone deaf and the music completely turned him off. But on the other hand, he showed significant improvement in the posttest, in spite of apparently being turned off. The question is, what caused the difference in scores?

Don: Well, Lozanov would say the music is a placebo; that what happened was that the suggestion was effective in spite of being turned off to one of its implementations.

Let me bring up another completely different set of questions that I haven't sprung on you yet. The major subject matter for the suggestopedic experiments has been teaching foreign languages. Apparently, Lozanov got his subjects experimentally because soldiers would much rather spend four hours a day in the classroom quietly relaxing than four hours out on the drill field marching with rifles on their shoulders. Foreign languages are very important to Europeans. For a variety of reasons, teaching foreign languages has been a major focus of suggestopedic research. Lozanov has been broadening this to the traditional school subjects, especially the three R's: Reading, Writing and Arithmetic. But an interesting question emerges. How broadly can you generalize suggestopedic topics: for instance, can you teach art this way? Can you teach people to be creative this way? Can you teach people to write poetry this way? To write stories? I'm emphasizing now the things that have a lot of creativity. How about it? Can you teach people to be a Rembrandt? Or a Picasso? Who knows? But one interesting question is: How broadly applicable are these techniques?

Here is another related question. Earlier I said I was having some problems using SALT in my classrooms where something like ¾ of the stuff the students have to read out of the book; I can't talk the material to them fast enough, so they have to read it. Can you use suggestopedia in college level courses where the reading load is high? Is it applicable there? I don't know. This general question is: What subjects can be taught with suggestopedia, and are there some that are better taught with something else? Can you use it in history? How about football coaching as Allyn Prichard brought up this morning? Football coaches have something on us in terms of practical motivation and its implementation. Maybe we should let the football coaches teach football the way they have been and forget about suggestopedia for teaching football. How widely applicable is suggestopedia?

We are trying to find some answers. Here in central Iowa this year we have fifteen teachers using SALT--our Americanized version of suggestopedia--in the classroom, covering many grade levels and subject matters. At the elementary level, we're focussing on spelling for grades one, three, four, five and six. Another interesting variable is socio-economic status. About half of our students come from the middle class, and another interesting half come from the disadvantaged, the blacks, the people whose families want nothing to do with school. The parents did not complete a sixth grade education: these are the lower socio-economic status kids. Some of our kids are coming from the classroom like this--when there's a police car with a siren that goes down the street, you'll find half a dozen kids in class apprehensively looking at the door. If a policeman comes in that door, which is not uncommon in some of these schools, several kids go out the window, literally and physically. These are the schools I'm talking about where we are trying SALT.

Here's an interesting example of low socio-economic level and SALT. One kid recently showed up in one of our instructor's classes. The instructor heard a knock on the door; there were the principal and two cops. 'Is Joe Miller in your class?'

'Yes, he's in here, but you can't come in because he is in my class at the moment.' At the end of class, the teacher escorted Joe Miller, the student, down to the principal's room. On the way down this interesting conversation ensued: 'What are they after you for this time, son?'

'Well, I left Eldora,' (which is the state reform school.)

'Well, why did you leave the reform school?'

'Because I wanted to come to your class.'

Now can you imagine that? This kid from the low socio-economic level busted out of the reform school because he wanted to be in this particular SALT teacher's class. So one of our research questions is: Will SALT or suggestopedia help our 'disadvantaged kids' that normally would be turned off and never graduate from high school? Will it work? Well, the answer appears to be an encouraging 'yes' in some cases. Ask me later and I can give you a better answer than now.

Owen: Talking about that one reminds me; one of our teachers, about the second class meeting, had a boy who sat up in front. After the first minute, he opened a knife about that long and sat there the whole time sticking it in the table and taking it out. The teacher just let him do it and after that class, he never did it any more. But she didn't think she was going to get through that second SALT session.

Don: This is exactly what some of the teachers are running into.

Owen: Some of the biofeedback research seems to indicate that learning takes place better when both sides of the brain are equally developed. I was wondering if you've been monitoring this in your teachers that you're training and also in the students.

Don: Well, you put your finger on what I think is the second important ingredient of suggestopedia, what we call whole-brain learning. Simply stated or paraphrased, whole-brain learning is using a variety of techniques to get both halves of the brain involved in the learning process. Sometimes you present material auditorily; sometimes you use gestures, arts; sometimes you use music; sometimes you joke; sometimes you have the kids writing; sometimes you've got the kids talking; sometimes you've got them all interacting socially; sometimes they're by themselves. But overall you have both halves of the brain engaged and being used in the learning process. This is what we are simply calling whole-brain learning. To me, it is the second major ingredient in suggestopedia or SALT. The first one, of course, was suggestion.

Man: I was talking it over with someone at lunch and he mentioned the difficulty in getting some students to visualize. I teach math and it's also a difficulty there, so I was wondering if you're using the Metropolitan Math test.

Don: We're not applying that particular test in this case. We have used it in some research, but we are not using it in this project with 15 people from the public schools. I'm sure it would be informative.

Man: One of the abilities to accept suggestion is the ability to visualize yourself accepting. We don't look at the development of the right hemisphere of the brain and figure out how well we are going to visualize. I think what we are doing is overlooking an important area in suggestopedia.

Don: That's another whole set of abilities, another question, and thanks for bringing it up. You are bringing up a very important one. The ability of students to visualize in a number of different modalities, like the ability to visualize, to see things, the ability to hear them; you can set up auditory images just as much as you can set up visual images. A very important ability is a psychomotor one or tactile ability; you feel yourself doing something. That's extremely important, and yet not utilized very much in the classroom. Now this is another whole area. What sort of aptitudes, like ability to imagine, are necessary in SALT? What sort of concentration skills are required? And along with that, once you've taught kids to concentrate, to learn how to learn, how many of these things can you drop out? Almost all of them, I think. The only thing I believe that you really need when you get through with this whole business; the only thing I think is crucial, is that you have left the student with a concept that says, 'I can learn, I can learn very easily, I can remember for a long time, I feel nice about learning. I know in my own mind there's absolutely no question I can learn efficiently and easily, and it's fun.' You can't get along without that. If you destroy that one, your learning is gone. The other one that I think is essential is this business of the whole-brain learning that you brought up a minute ago. I think that learning is simply more efficient when you engage the whole brain and we can demonstrate that. If you go back to using only half of your brain, your learning is not as efficient any more.

Charles: We found that to be true in our class in San Francisco. We emphasize a lot of reference stuff when we teach anatomy, for example, words like 'cranium.' We also use a lot of drawings.

Don: That is a very useful application in the last part of the practice phase.

Let me complete the picture of what our teachers are teaching: they're teaching such things as remedial reading, various flavors of sciences, as some of you probably heard the teachers talking about last night. They taught earth science, life science and a couple teachers are working at teaching German. One is even teaching things like vocational agriculture, things like soil types and how to grow corn. In other words, can you teach different subject matters with SALT? We think the answer is yes.

Man: What about misusing suggestopedia for brainwashing?

Don: Brainwashing doesn't always work; 21 guys in Korea were brainwashed and half of them came home anyway.

Owen: I see brainwashing as influencing attitudes; that's just a neutral way of looking at it. I can agree with Don rather definitely; yes, this technique is very effective in influencing attitudes. However, that's not new to us. We get it every day on TV commercials.

Don: Let me bring up a couple of wild variables, just to titillate your fantasy and your imagination and see what you think of them. One of the techniques that the Russians have been using for teaching art is what they call artificial reincarnation. That is a misnomer, it's a mislabel in my opinion. What they do is take a student, hypnotize him or her and say, 'You are now Rembrandt, you are Rembrandt and you are painting like Rembrandt. You feel like Rembrandt, you are Rembrandt, you have the color sense, you are Rembrandt and so now paint a portrait.' Something very interesting happens. The person will develop a good style. The person will learn to be a good painter and a good artist this way. There is even a certain resemblance in the person's painting to Rembrandt's, but there is something else equally obvious: The person is not Rembrandt. The person is not Rembrandt reincarnate and the person is not painting exactly like Rembrandt painted. Nevertheless two useful things emerge: (1) the person did learn to be a good artist, and (2) his work resembles Rembrandt's, which I think is minor. The important thing is the person learns easily, so that this is a useful technique. As I said, I think that the label is a misnomer; what you're doing is convincing the person here and now that he is Rembrandt and he has Rembrandt's technique. What is that but an example of suggestion, a suggestive-positive atmosphere? He was a master, a master painter.

Man: It's cheaper than cloning.

Don: So this is an interesting technique. How much can this be exploited?

Using the suggestopedic method, if the person wants to be brainwashed, if the society shapes things for that purpose, then the person will be brainwashed. On the other hand, if the society is open enough that you can analyze and discuss governmental communication, then you can be aware of attempts to influence your thinking. Suggestopedia apparently increases this awareness. Lozanov has reported in his journal one study where students in a suggestopedic class were *less* suggestible at the end than when they started. So there's hope, even on brainwashing.

Well, enough for now on the problems and prospects of SALT/Suggestopedia. Tune in again next year for the latest report. Thank you.

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Suggestopedia and Creativity

Jonathan D. Edwards

Heartland AEA 11

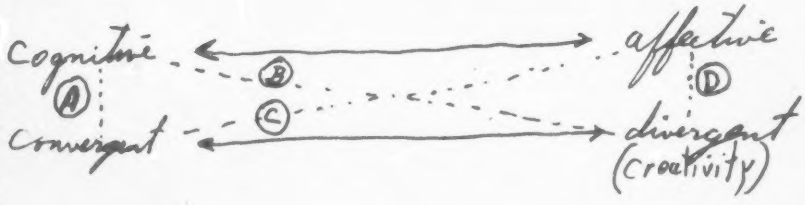
Abstract

The author discusses the relationship between suggestopedia and creativity and if training in this area can be effective. Two problems are given to demonstrate how suggestopedia can be used to influence creativity.

What is the relationship between suggestopedia and creativity? Can people be trained to creatively solve problems more effectively by using suggestopedia? These are two questions I would like to address during this session.

These are important questions because creativity is considered such an important educational outcome in our changing society. If suggestopedia proves effective in making learning faster and easier, but at the expense of creativity, the method will *not* be widely accepted in our schools.

Frank Williams, a leader in training teachers to encourage creative thinking and feeling in students, feels that an evaluation of any new teaching method must be multidimensional, reflecting what is considered important in that culture. For example, two generally accepted continuums which educators talk about are shown in this diagram:



The project in Central Iowa is examining whether or not SALT increases school achievement, dimension A in this diagram, or affects attitude toward school and self, dimension C. For my doctoral study I am expanding the evaluative scope of this project to include dimension B. Four hundred and fifty experimental and control students are receiving

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pre- and posttests of *Torrance Tests of Creative Thinking* this school year to determine whether suggestopedia helps or hinders student creativity.

With regard to the first question - the relationship between suggestopedia and creativity - I would like to first define what I mean by creativity. Torrance, author of the most frequently used tests for creative thinking, feels that the creative process is 'a process of becoming sensitive to problems, deficiencies, gaps in knowledge, missing elements, disharmonies, and so on; identifying the difficulty; searching for solutions, making guesses, or formulating hypotheses about the deficiencies; testing and retesting them; and finally communicating the results.' Each part of this process stems from very natural human processes with which we are all born. The types of behavior which indicate creative thinking and which are usually measured by creativity tests are fluency (the number of ideas produced in a given time), flexibility (the number of categories of ideas), originality (how unusual the ideas are, or how many other people would come up with the same idea), and elaboration (the number of embellishments of the basic idea). The visual and performing arts, which Lozanov feels are so important in the total act of teaching and communicating, are important expressions or products of creativity, but not the only kind of products. The creative researcher, businessman, and teacher will have fluent, flexible, original and elaborate processes and products in their own fields.

A thorough examination of the literature reveals that the principles of suggestopedia appear to be compatible with those of creativity: They have common assumptions. They both assume that man has reserves beyond his current known capacities. They both assume that mechanisms other than rational, conscious thought play a major role in the process of striving for these reserves. Both emphasize a focus on some real problem - a problem perceived as real by the learner. And finally, both minimize a threatening climate. So the answer to the first question appears that suggestopedia and creativity are closely related.

The second question is: Can people be trained to creatively solve problems more effectively by using suggestopedia? In order to answer this question, I would like to involve all of you in a little experiment in the time that we have left. I would first like to give everyone a fun brainstorming activity to warm up and ignite your creativity. Could you divide into groups of four? I'll give everyone a sheet of paper with a problem written on the top. Within your teams of four everyone will brainstorm possible solutions to this problem and record your own ideas on your own paper. As you write down your idea, softly say what your idea is so that the other three members of your team can hear and hitchhike on your idea. They do the same without duplicating ideas. At the end of ten minutes each team will add up the total number of responses they have. Here are some important rules for brainstorming. Criticism is ruled out. Don't even let that little voice inside you criticize your idea before it gets out. Another rule is that you want far-out, wild ideas; free wheeling is welcome. A third rule is that quantity is wanted; the more the better. Okay, are you ready? Go. You have ten minutes.

(The Problem: You are taking a trip by bus which will last for three days. The bus is very crowded. You are seated with a person who has the same destination. This person talks constantly to you and even pokes your arm if you start to doze. You have two more days of this. How might you survive the trip - or make it more enjoyable?)

Stop. Now how many ideas did each team get? (Various numbers from 13 to 54 were reported). Okay, I would like to draw the folding curtain so this room is divided into two rooms. The teams in the back room will receive one set of instructions for the next problem and the teams in this room will receive a different set of instructions. (Both groups received identical instructions, similar to the first exercise, except that the teams in the front room were given a few physical relaxation exercises, a mind calming excercise - the little white cloud - with background music and then asked to think of the most creative person they had ever heard of - and then imagine they were that person, 'Be that person right now.' The average number of responses per team for each group was calculated at the end of this session. The difference, though not significant, favored the suggestopedic group. The second problem was: What measures will the United States have to take to protect the environment? In many areas of the United States, pollution of the air and water has reached dangerous levels. Many forms of wildlife are becoming extinct. Many natural resources such as oil, various minerals, etc. are becoming exhausted. Before 2076, something must be done or there will be no Tricentennial! Brainstorm as many possible solutions as you can think of.)

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A Candid Conversation between Georgi Lozanov (Research Institute of Suggestology) and Don Schuster (Iowa State University)

Moderator: Allyn Prichard (Heartland Area Education Agency-11)

Abstract

Dr. Lozanov traced his early experimental investigations with hypnosis, yoga, sleep learning, psychotherapy, music, whole-brain learning and teacher training that led to the effective use of music, suggestion, placebo and art in the suggestopedic classroom.

I am Allyn Prichard, Iowa State University, Department of Elementary Education. What we hope to do is to present some ideas primarily for Dr. Lozanov. In addition to providing questions for him to begin his conversation, Dr. Schuster and I will also attempt to help him with his thinking as he moves along in terms of supplying the ideas and the specific things that researchers would like to know about suggestopedia. We have a question that is I think of primary importance to researchers in suggestopedia in the United States. All of us realize that any new undertaking, particularly one which deals with the subtleties of the unconscious mind, particularly the undertaking and phenomena that most of us are unaccustomed to dealing with, that this type of undertaking certainly has to go through an evolutionary process, a process in which the original theory is formulated. After this, the different methods of carrying out or operationalizing the theory or undertaking are tried out, modified, discarded, added to, subtracted from, and so on and so forth. So what I would like Dr. Lozanov to do is to trace the development and the application of suggestion and suggestopedia, and to talk to us a little bit about the refinements and the changes that he had to make in his procedures during the years.

Dr. Lozanov: One could speak all day. I am a psychotherapist and in my psychotherapeutical practice I was deeply interested to see whether the reserves of the mind really existed. As a psychotherapist 30 years ago I read many books and found out that the memory could be better, intellectual reading could be better; some changes in the body could be made, and so on. After that I was interested to read about history in Europe and ancient eastern philosophy. I established that some easterners performed some phenomena which in ordinary life we call miracles. Erasing the memories changed some functions in the body, and so on. That's why as a young psychotherapist I wanted to see whether that was right. Is it possible to make a painless operation without drugs, without hypnosis? In the beginning I worked with hypnosis. For ten or fifteen years I was known as a hypnotist. In hypnosis, I did those phenomena. In some cases, I bettered the memory, in some bettered the intellectual activity, and I was sure that those phenomena could be done in hypnosis and all the articles were really true. I made many investigations into the ancient induction of hypnosis. In some experiments of mine, some interesting phenomena occurred which I cannot produce voluntarily.

My main interest was the problem of bettering the memory, because it is important for the clinical practice to have different techniques to help the patients. For mass practice, it is not permitted to work with hypnosis. There are some laws: It is forbidden to apply hypnosis in mass practice. It is only legal for some clinical cases. That is why the possibilities of the application of hypnosis were very limited. And that's why I decided to see if it was possible to achieve the same improvement of the memory capacity in a normal wakeful state without hypnosis. Then in the future we could apply, we could achieve in mass practice, we could use these techniques. In the normal wakeful state we achieved a very big operation, a surgical operation about 12 years ago with a 50-year old man who was operated on without drugs or without hypnosis; only with suggestive communications with the physician, the psychotherapist. I spoke with him during the operation and a surgical specialist did the operation, a painless operation from which the patient recovered very quickly. A couple of years later, we spoke with him and he said that it was very good, and if he needed a future operation, he would like to be operated on by this same method.

These are very important experiments because maybe you know that not only in Europe but also in the United States, there is a very big difference between the clinical hypnotist and the clinical psychologist who is working in the field of motivation, such as the work of Bandura and others. You know there was a very good special hypnotist in France, Charcot, who published a book about hypnosis. He published a book against Barber and the dissension in this field is very, very serious. The dissension is not new, and in the beginning of studying hypnosis and suggestion, it entered during the last century in France at the school of Nantes. They said that everything was suggestion, nothing was hypnosis; but recently Barber said that everything is motivation. In what the hypnotist has spoken, yes, there is suggestion, but there's also a special hypnotic state. There are some other books and articles here in the United States on the same subject.

In this way, the experiments of mine in this respect were important. In the beginning I decided that probably all of the scientists' saying that everything was suggestion was correct. Experiments showed that probably this was the truth here. There is probably not a special hypnotic state, but the experiments made later showed that there may be.

Dr. Schuster: Well, by that do you mean that there are special states of consciousness?

Dr. Lozanov: No, I mean that hypnosis is a special state of consciousness achieved by suggestion. If you can achieve special changes in the body by suggestion, special changes in mind, why don't we achieve special changes in the consciousness in the same personality? But that is theoretical. I was interested in the experimental data. Some experiments of ours have shown that in the hypnotic phenomena, most of them can be achieved really without any hypnosis. In this respect, of course, all the specialists like Professor Barber and some other psychologists are on the right track, but there are some hypnotic phenomena which we cannot achieve without hypnosis. Also some investigators, some researchers find special brainwaves in hypnosis and suggestion. Because of this kind of discrepancy, it was interesting for us; up to now the problem is not solved.

Dr. Schuster: That is correct: The argument is still going on whether hypnosis is a special state, or motivation and set.

Dr. Lozanov: Our results show that hypnotic special states could be achieved in sleep-like states, and also some psychological, biological and physiological changes in the body which cannot be achieved only by suggestion. At the same time, there have been a great number of phenomena, achieved changes in the body; changes in the blood pressure, in the pulse frequency and other things one can get from suggestion without hypnosis. In this respect the experiments we made sometimes proved one side, and other experiments of ours proved the other side, that there are some things that could not be explained with hypnosis.

For us the most important aspect is bettering the memory, bettering the intellectual activity and bettering the whole personality in the process of instruction without hypnotic states. That is most important, because that means that we are not closely connected with clinical hypnosis. We can work on the level of the mind without the difficulties of working with hypnosis. That means a great social utilization of the results of mind researches after those first experiments.

After investigating all those phenomena, the next step was the problem of control of the body, control of the mind in the eastern systems, the yoga systems. It was the second important problem to be solved. Before taking the next step, I visited India. I had many friends there, many connections. I visited many Yoga institutes and some other institutes where they have especially investigated the yoga relaxation state. I came to the conclusion that there are many results which one can achieve in psychotherapeutic work with suggestion in the normal state which one normally sees in the yoga practices. I have myself personally seen yogis who have very large memories and yogis who developed themselves on the basis of their practices. Of course, this was of great importance because this was an additional reason for investigation. In our investigations more than ten years ago, we investigated yoga in

Bulgaria. I found that most of the results are similar. Some of the techniques of yoga we investigated in the beginning not only as techniques, but also with respect to the possibilities of applying them to the educational system. In the very beginning when I started working with the educational field, we investigated this kind of relaxation in which yoga is now practiced.

With muscles relaxed, students solved very big problems and applied knowledge which was very practical. In other experiments, we achieved the same results without yoga practice. That is why we came to the next step. It was interesting for us to see if we got the same results from hypnosis in the normal wakeful state and with some of the other practices from different kinds of psychotherapeutic systems. We investigated, of course, the system of psychodrama. We investigated some psychotherapeutic methods, and established that the method itself was with great meaning for the results.

Dr. Prichard: Are you saying that we can achieve strong suggestive results without any of these practices?

Dr. Lozanov: Yes. In the beginning it was interesting, because some psychotherapists were getting the same results with any of the psychotherapeutic methods. With scientific control groups, we came to the conclusion that the method itself is not the most important. Of course, it is of some importance, but it is not the only important thing. Our investigations showed that there are many suggestive factors in all of the methods in all systems. There are placebo factors.

Dr. Schuster: They may be the most important.

Dr. Lozanov: Yes.

Dr. Prichard: I think an important distiction is that in America, 'placebo' means something that exerts such suggestive impact. You know we tend to say this is 'just' the power of suggestion; it is not real. But in this case what is real is what exerts the power of suggestion.

Dr. Lozanov: Coming to such a conclusion, you understand that in one way it was interesting and easy, but that in another way it was a difficult moment. What should we do now? In all of the rituals; placebo rituals, suggestive rituals; if one came to such a conclusion in his life, what do you do now, if at the same time we needed placebo to discover the results of mind?

Dr. Schuster: That makes an interesting question. The effects of suggestology are not due solely to suggestion, but to what extent are they due to other things such as whole brain learning?

Dr. Lozanov: Yes, that is why the next step was to ask to what extent was it suggestion? In the beginning in our general practice in the educational field with suggestopedic formulations our students were in a state of deep relaxation, a very ritualized calm state, and we achieved good results. We made such an experiment in one quasi-suggestopedic group. We gave the students a very big problem to be memorized without any ritual factor, without any relaxation, without any music, without any other additional suggestive techniques. They memorized a very big problem: one thousand new words were memorized. Other students in the other classes couldn't memorize the same problem in the ordinary class where they memorized about 14 new words. In our experimental classes, they learned 1,000. Here was one of the most important moments: We had to decide why they memorized so much.

When we came back to Bulgaria about 12 years ago, there was a hypnogogic experiment underway. A teacher of sleep-learning was giving new material 40 times during sleep with a loud-speaker to a group of students. He got interesting results of memorization in this problem. I asked him for me to take one of the groups; they were given the problem before falling asleep and without telling them they would be listening to the problem during the night. In the morning we asked them about the memorization. I think you understand now that the results were very interesting: the material was memorized on the same level as the other groups, control or not.

Dr. Schuster: What Lozanov is saying is that the material learned by those who heard the material just once before going to sleep was learned just as well as by those who heard the material entirely during the sleep.

Dr. Lozanov: Yes, that means that there were possible suggestive factors present when we made our experiment with those 1,000 new words in our classes in the normal state. We came back to our experiment and made some additional investigations. Of course we came to the conclusion that our class had placebo factors. They believed that they would be able to memorize, but did not know; they believed that they must memorize.

After a couple of days, we investigated the long-term memory and now came the next important problem. We came to the conclusion that they memorized the problem material like the other control groups, but the problem material didn't get into their long-term memory. That is why we decided we needed our concert sessions, our ritual and all the moments of instruction of our session. Without them, one could achieve better memorization for a limited time but would not be able to keep the material in long-term memory. That is why we came back to deciphering in the concert sessions, some passive reviews, some plays, some skits and so on. This process helped us to keep the problem material in the long-term memory. In this way, one day, two days, five days, even ten days after the memorization, material is coming back into the consciousness.

We came to the decision that now the hypnotist and the psychologist are on the right track concerning motivation, because both of them help instruction on the level of results. We need the placebo factors that affect what is possible. We need at the same time such conditioning and the direct influence of some psychological relaxation. That is why now our point of view is that we have to use all of the possibilities of placebo to get good results, and at the same time you must use the techniques which give us psychological relaxation. We are speaking about placebo, the concert state. In the beginning of the course, we used relaxation: now we have concerts.

The concerts are in fact psychologically similar to some yoga practices, some relaxation practices. Only then is the inner mental mechanism in a psychologically relaxed state but at the same time a concentrated state. During the concert students are listening to the music. The music is helping us first as music itself and secondly as a placebo factor. This gives a concentrated and yet at the same time a relaxed state of mind. In visiting a course of ours, you see at first glance students are taking part in some courses; the students think it's possible that they won't ever be able to understand. At the same time we give the students some material and music, sometimes it is possible that there is nothing. It is nothing mystical; it is nothing extraordinary; it is normal: deciphering courses, recital, deciphering courses, okay. But then on the next day comes playing some roles.

The specialists analyze all the psychological moments for teaching and organization, so that they understand that the concert state is creating normally and naturally the state of placebo. At the same time the voice of the teacher is helping to concentrate the attention of the students in this state of relaxation. In concentrating and relaxing the students we are creating an inner state to discover the reserves of mind and to receive better results. We expect better results not only in memorization, but also in all pedagogical directions, and also educationally positive results.

Classical music is very positive. Students like going to our concerts. Most of them don't like the music in the beginning, but by the end of the course they like it and go to the concerts. Only thus are they taking part in our courses. Several of them start to create by themselves the relaxed state at home alone. They do so better and easier and of course, without fatigue, because of the psychotherapeutical organization of the instruction. Now in the physiological laboratory all of this has been proven by brainwave measurements, EEG and other investigations.

Now the problem is that the suggestopedic process of instruction is so variable; is it possible to apply different techniques to achieve similar results? Which kind of technique is the best one? I told you this in the beginning. Now there are exact techniques, there are yoga techniques hidden, first of all in the concert state. Listening to the concert, students are relaxed as is the behavior of the teacher in front of the class. The teacher is specially trained how to behave himself or herself with the students so that he or she stimulates the relaxation and concentration of students at the same time. Simultaneously they achieve better pedagogical results, better the health and improve the psychoclinical pedagogical system. Our system now, our method of deciphering, the concert state and elaboration is the most convenient because it is near the level of the contemporary culture.

You know there are many people interested in relaxation. There are also many who are against it, who don't understand it, who think it is mystical. If you could get the same results without creating a concert state and only training the teachers, it would be much easier to put this into the mass practice. Of course, it would be more difficult to explain to the public why we are achieving such results because the public would like to see how we accomplish such results. It does not matter that now we can tell them, 'Yes, yes, they are getting results because of the concert.' But really it is not only because of the concert. They already have one explanation, and that is enough for the mass public. For us researchers, there are some additional factors, for example, the behavior of the teacher. Now in our country, in Canada for four or five years, and in Austria, we have institutes; we are giving them advice on our model. But of course their models are also good. We prefer ours because it has been investigated and proven. Even now at this moment, because we are a research institute, we are investigating continuously; even now we are demonstrating to you a new variation of our system. I do not know how the new variation will behave in your future mass practice, but it is getting better results than before. It was demonstrated with good results many times in Austria, in Paris, and in other places.

Dr. Prichard: I would like to thank Dr. Lozanov for his candid conversation that he has given us tonight.

J. of Suggestive-Accelerative Learning and Teaching, 1977,2(3&4)

Panel Discussion:

Theory and Practice of Suggestopedic Instruction

D. H. Schuster (Iowa State University)

and

C. A. Gritton (Wilson Jr. High School, Des Moines)

Abstract

After a presentation of the techniques and their sequencing in a suggestopedic classroom, the speakers proceeded to give classroom examples of physical relaxation, mind-calming, music and presentation styles used in suggestopedia.

Schuster: A demonstration on the suggestopedic method starts usually with something we don't have here. We have it in the Italian class over there, but we don't have it right here. Typically you come into a small room that is well lighted and there are all sorts of pictures on the walls. You might have travel pictures of a tour to Rome, the Leaning Tower of Pisa, some of the ruins of the Coliseum, or the canals of Venice with gondola boats going up and down the waterways. You'd have a very attractive room with this sort of background material which forms part of the visual suggestive impact that you're in an Italian language class. As part of this, we would also have a musical background from the moment you enter. For instance, you might have Respighi's *Pines of Rome* playing or some Italian operas like *La Traviata* or *The Barber of Seville*. You'd have a typical musical Italian background at the same time to go along with this. These things form part of the suggestive atmosphere and as I say, they are missing this morning and I can't do that as part of this demonstration. So I'm just describing what you would have. You walk into the classroom and Mrs. Gateva is an excellent example of the type of person desired. I wouldn't call her effervescent, but she is certainly perpetually cheerful, I think. So you should have somebody who is optimistic, not flighty or bubbly, but cheerfully optimistic. I'm not sure of the words that I want but I hope you are getting the idea. The personality of the teacher is a very important part of the suggestive background.

The room itself has other background features. You will notice some things in the Italian class next door. The chairs are quite comfortable and the students may actually lean back and doze if they want to so. That again this is part of the atmosphere. Instead of hard student chairs with arm rests to write on, in this case you have the relaxing chairs; this

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also is part of the background atmosphere. So a suggestive positive atmosphere is established in several ways here. I'm just detailing what these are because I can't set them up here on such short notice. So to repeat, suggestive background starts with the instructor who is maintaining this pleasant, warm, congenial approach. The person is attractively dressed, not flashy, not oddball, not offbeat. A person who is attractively dressed is part of this. You have your chairs comfortable, the pleasant surroundings, the visual aids in the background which suggest the Italian setting, and also the music. I don't know, you might even have some Italian art objects in there.

These are the aspects, then, that contribute to the physical impact of the suggestive atmosphere as a background effect. Now these are just background, but they definitely lend impact to what the teacher is going to be saying. There are some direct suggestions as well as the ones that I have mentioned that form a part of what we call the 'indirect' suggestive positive atmosphere. The comfortable chairs, for instance, suggest a positive relaxation; they suggest that this is going to be more relaxing. You don't even have to say that. They just come across as indirect impact. There are some direct suggestions then.

The instructor establishes himself or herself as an expert. There are some other things going on, but first is the authority of the instructor; for those of you who are watching the Italian class, Dr. Lozanov took pains to establish the credentials of himself, the teacher and the method. I wasn't watching closely, but I heard it in the background and he spent some 20-30 minutes doing this. What he was doing was establishing credentials, thereby building up what is called the authority of the teacher, himself and the method. This is done in a number of ways; by reviewing the studies, the background of the people, the research results they got before. It is also a psychological variable in the way that the person conducts himself or herself. Does the person behave as an expert? That is, does he or she look the people in the eye, have a straightforward presentation, not falter, not stammer, not look down at the floor, not mumble? There are a whole lot of things that contribute to this aura or air, 'I'm an expert. I know what I'm doing.' The person doesn't have to say it. You're getting this again as an indirect suggestion coming from the person, so that again he or she is establishing the credentials of being an expert, what Lozanov calls an 'authority'.

This is necessary, of course, because suggestions are accepted to the extent that they come from an authority figure. So it is very necessary. Once this is done, then there are some suggestions that are direct that start as a follow-up to these indirect suggestions. These indirect ones might take half an hour or more to set up. This is a critical phase and you remember that theoretically Allyn Prichard was talking about circumventing barriers yesterday. Well, this is critical, because what you are doing is circumventing your students' barriers at this point. To the extent to which you have established yourself as a teacher who has authority and credentials, your students are going to accept what you say. They are going to believe you and the more they believe you and accept what you say to start with, the more they are going to get out of learning with you. So this is why I say it is critical to set up this phase; it has to be done with polish, with finesse, and this takes some skill and some practice and some experience to do.

Once the background has been set, then you get into some of the direct suggestions. For instance, this can be accomplished with music. We'll show you how some of this is done shortly. The music that's picked is usually picked with malice and forethought; that is, it is picked for a specific purpose. You can either pick it for relaxation, distraction to get people's minds off what they are doing, or you can pick it for a definite rhythmical beat. Rhythm and music are definite principles that are used. At this particular point, let me show you how you would use this. This is something a good many of you have probably never heard before in your life. This is sounds from the Okefenokee Swamp in Georgia. What you are listening to is alligators. Can you hear that sound in the background like a jet taking off? That is the bull alligator sounding a mile or two miles away. Let's take a walk. Imagine you are there. So if you want to, sit back and wiggle yourself in your seat and you can close your eyes if you wish. Let us take a little fantasy trip here. I'm not going to say too much, but all I want you to do is to imagine yourself standing on the boardwalk. You are completely safe. There is a big fence--no alligators can get to you. All I want you to do is to listen to the sounds of the wild. You might want to put both feet on the floor, because you will be more comfortable. Put your hands in your lap, then you can lean back. Just so you can sit there as comfortably as you can for a few minutes and listen to this. Alright, now let's imagine we are on this boardwalk...I say, there's a big iron fence between you and the swamp so you are there in complete safety. So just enjoy. And now imagine you are just walking slowly along...It's a bright sunny day.. .You can see a few birds...Look at those birds out there in the trees...hear them? Listen to the birds and in your imagination think of seeing birds out there occasionally in the swamp...I can hear a warbler over there...Just feel yourself walking slowly along enjoying yourself...Something like a hundred feet away you can see a small alligator through the rushes...Remember, you are perfectly safe...It's a beautiful day...a good morning...Just feel yourself walking along slowly...enjoying it...A beautiful friendly scene...there's a small bird in the air. Just smell it...It smells marshy...

Gritton: Cypress trees...a green archway...over the tops...mistletoe, Spanish moss, hanging from the branches of the trees overhead...Quiet, still, reddish brown water beneath the protective boardwalk...I can hear the beat of nature. Smell the swamp around you...Once in a while a patch of sunlight shows through the umbrella of the cypress trees. Notice the strange root formations of those trees...The knees of the cypress trees sticking out of the water...The quiet peaceful, lazy day...Feel the warm pleasant feeling...Let that feeling build up, let it spread from the top of your head to the bottom of your feet, let the feeling be a drama, that you can bring with you...when you come back to the room...or that you can return to as you want. As we return to the room now, we leave the sounds so that whenever you want to, just close your eyes and return to this pleasant feeling that's within you now. Gently come back, enjoy it now, feeling and let's talk now about some other methods...There's no hurry, gradually come back and enjoy it here.

Question: I did not get that peaceful feeling that you were trying to instill. I don't know why. Whether you negatively suggested to me that there is an awful lot of danger out there that I have to be assured and safe from. He did...I didn't.

Gritton: In this series I use *The Environment Series*. There are eight of the records by Syntronics; I can get you the numbers off the records. This happens to be one where I have walked down this boardwalk. I find that when I have strong personal feelings about a mountain stream, a sailboat ride, the ocean, I am there re-seeing and re-imaging it myself, that my voice inflects as I need it to help me. Pretty soon that mental projection goes to the student. He was trying to reassure us that we're safe in the swamp, which is something that I would have built up down the line a week or so after we had been trying to take trips that kids could get in their heads. You have to work on that build-up and it works best for me if I have been there. It works best for me to project that the feelings invoking an emotion within me come out in what I say. Don hasn't been to Waycrosse, Georgia, so he hasn't the true image. Our kids in Iowa call those gators pigs. I usually don't say those are gators the first time or two. They ask, 'Are we going back to the pig farm today?' I say, 'Well, no...' I have to explain that those are not pigs; those are real alligators that went swimming in the swamp. Some grow to be 15 feet long, most of them are smaller than that, but those big roars in the background are bull gators (this is my territory); all the little fellers stay away. When you walk that boardwalk and hear those gators, you take a good deep breath when you hear him warn, because he's apt to be swimming right underneath you. My wife was laughing back there because one of them was swimming in a canal right behind me. I'm walking along doing my thing you know, and all of a sudden my daughter couldn't even speak. He was just swimming along in the water; he was no threat to us, but it really invokes emotions and images.

Question: Do you start every session with that record, or the first several sessions?

Gritton: Am I taking over for now or are you doing this now?

Schuster: You're as much of a practitioner as I am. Go ahead.

Gritton: Well, I would have started my talk a little bit differently. May I back up and explain first off what I'm doing and then why? Yes, I do have these records on in my classes. They play this one as basically a background for me at all times in the classroom, but to me a classroom is 8th grade, 13 and 14 year olds, kids that come from an educationally deprived neighborhood, inner city, or whatever phrase you want. We have very low achievement test scores. We need all the help we can get in calming these students down and making school a pleasant place. So in the beginning, we spend a good deal of time building pleasant associations with the records. I have used a series of 10 for two weeks of school. First I put on each of these records and then I describe the 10 experiences. After that, if a student walks in and says, 'Hey, let's go back to the swamp today,' or a girl says, 'Let's go to the ocean,' or whatever the kids request, that's what that class gets. So we set up the record and it plays in the background until I come to the passive concert session where that is cut down and baroque music with a good strong beat is played.

There are several other things we do in here, too. The beginning is where the music just mentioned fits in. When we need calming before a test, when we know we have had an assembly or something that has excited the kids, we spend a few more minutes. But in the beginning you take out maybe 15 minutes of your class. You can go through the physical exercises, another thing we spent some time on in the beginning. But now, we are talking about 12 weeks into the school semester, 12 weeks with this group of students and it's only a minute or two or three. Then we try at the end of the class before the bell rings to give them another quiet minute of nothing but this sound at the end when we can sit quietly and go back and try to regenerate this pleasant memory. Of course, they get very good at this, and I use their favorite place and their favorite record which may not even be on. A person may not like the ocean, but it makes no difference where they go that generates the best feelings within them. Maybe the ocean would have been better for a man from Hawaii, but the sounds of the wooden-masted sailboat do the most for me: I could fall asleep standing up. But each person is different, so I go through all eight in the series and usually I only use five.

With eighth graders I need to sell this program to them. I use a selling technique that is spent saying new and different things to those boys and girls in my first day of class with a new group. I try to build an expectation on the basis that kids know television commercials, 'You know what soap is best for you; what toothpaste commercials happen to be going then. I know that you can learn, and you know that you can learn, because you kids can sing these commercials; you know what products to buy when you go to the store.' They have a very good advertisement technique. I have studied and talked with some experts in this area and they have given me some advice. I ask the kids if this isn't true about how they watch television. Isn't this what they do? Before they show you the commercial, they teach you to buy their product. So you are learning to buy their product. So you can learn and you will learn here and we are going to try to duplicate TV. Don't you usually sit down and aren't you usually very relaxed? Don't you really flake out when you are watching television? The kids immediately have to agree with that. Then I have to get them physically comfortable. I don't have soft chairs; I have very hard plastic chairs in my classroom, so I say, 'We have to make this room as physically comfortable for you as we can. The experts again tell me that to get this physical comfort, blood must be flowing; that it's blood that feeds our brain; it's blood that makes our brain grow and become smart. So we need to exercise fully to get our blood flowing to feed our brain more energy.' They'll buy that and they do. So we stand up and do some stretching. It really brings everybody to an equal pace.

Question: This is all at the beginning of the class?

Gritton: I'm talking about the first day; this is my sales pitch to the kids to get them to go with me, yes.

Bancroft: The interesting thing is that in the Lozanov language class in Bulgaria, they have the relaxation period at the end of the active session. The physical relaxation at the beginning of class has been reduced somewhat independently, because we didn't know exactly what Lozanov meant by psychological relaxation. For the first five-ten minutes of the class, your visualization and mind-calming confirms again what Allyn Prichard was doing. Using the mind-calming techniques at the beginning of the class calmed down the hyperactive kids.

Schuster: But please note that there is a minute or two at the end which is also relaxation or mind-calming.

Gritton: First off we have to get you physically relaxed. That is when we are going to put in these exercises. This is a 45-minute lecture that I usually give the kids and I'm trying to hurry a little bit today. In a commercial on television...this is my vehicle which they are very familiar with...there is always music. Tell me a TV commercial that doesn't have music in it. The kids know the songs and the rhymes. I use music and I have a cassette recorder there. I use a special kind of music and play our music. My answer to, 'Why can't we play our music?' is 'I don't want to tie science to your music and spoil it by putting a lesson on top of your music so you start thinking science when you hear your record. I am going to use records that you probably haven't heard before, so I don't destroy any of the pleasure that you get from your own music.' Now I am back to baroque classical music and they get to liking classical music if they sit and listen to it for a while. Pretty soon they say, 'Well, play that music again, we don't have to have ours.' You have to build to this point.

Then I ask them another series of questions, 'How many times during a commercial last night did they say 'Chevrolet'?' Whatever commercial you use there's usually one I try to pick from the night before that was on some popular kids' show. They said 'Chevrolet' 46 times. I won't tell you things 46 times in here. I will repeat and make a number of repetitions--at least three of the things that I say like on television, that's the things that you remember best. I will build an idea of a triad that helps them learn...a triad said to, and with music. This is my set-up before we start the class.

I have a reputation, the expertise reputation, and am skilled as a wrestling coach. That gives me a position of authority when you have a winning team; the coach has a little better reputation than if he has a losing team. By the way, it works there too. We practice a lot of mental imagery. The class time used for exercises is less than 20 minutes. Now, Don says, 'Do the physical exercises.' I don't use the ones that he gave me, because they didn't fit into my physical classroom. For example, if I ask you to get up and bend over and touch your toes, you're all going to bend over and bang your heads on the table. I use anything that creates a stretching movement; that is really what we are looking for. All of them come out of the Hatha Yoga books as far as I know. But then again, they're in a lot of other exercise books, too. Are there any questions up until now?

I am going to ask you to stand up and stretch a little bit, so you feel and get the idea. I'm also going to give you a warning: Unless you're in very good physical condition, don't try to match what I do or you are going to have some sore muscles tomorrow when you get up, particularly in the neck. We go through the turtle series, which is from the Yoga, that relieves tension at the back of the neck. Tension may cause a headache, while we are sitting at a desk or hunched over. While we are driving a car and our arms are poised, tension builds in the back of the neck and this shows up frequently in the head. So another thing you say is that you are trying to move the blood around. By the way, this solves some headache problems your kids might have in other classes, 'If your teachers give you a hard time, stop in here and do your exercises. I'll give you a pass on to your next class.' So they solve their headaches with the yoga exercises, relieve the tension in the back of the neck. I'm repeating, if you haven't exercised these muscles, please use only light pressure when we ask you to tense muscles, because you are quite capable of exerting more pressure on your neck and on the other muscles, and you will ache tomorrow. We will build up as we do this for a couple of weeks; then we can have some fun and contests, and make a game of it.

First exercise: Stretch out and reach with one hand up into a tree to pick fruit. We usually ask, what kind of fruit do we want to pick today? Maybe it's apples or cherries, or the Juicy Fruit Gum tree. The kids like to go out to the money tree and pick money. Whatever strikes your kids at the Jr. High is very creative; one girl wanted to pick potatoes out of the tree. That one really stopped us for a while but I said, 'If she thinks potatoes grow on a tree, kids, let's go pick potatoes, whatever will make you reach up high and pull. If you can, go clear up on one foot, bring that potato down and put it into the basket.' Then up on the other side to complete the first exercise. Then we will do that three times or pick six potatoes, however you want to phrase it. If you reach higher, you get bigger potatoes. You know the big money is high in the tree and the little money is low in the tree.

Second exercise: Another exercise that we do is called the Tension Wave. I'm going to go through it slowly. You understand what it means to clench your fist by tightening your own muscles. I'm going to ask you to clench the muscles starting at your feet and coming up the body by sections. You tell the kids, 'We are trying to push the blood up through the body to feed the brain.' Clench your feet first, then your calves, your thighs, the side of your buttocks, your lower stomach, your midriff and finally your chest and then relax in reverse. Don't try to hold these too long. Start at your feet again, your calves, your thighs, your side, your lower stomach, your upper stomach and your chest, and relax back down. Pretty soon they're feeling the blood flowing up and down their bodies. This is a good feeling. One last time...we always do it three times. You tell the kids, 'You just fed your brain and now you are able to learn better.'

Third exercise: Now we are going to do the Turtle Neck massages. We are going to tip the head to the side, we are going to squeeze that side, tip your head to the other side and squeeze that side. Try in front to tense the muscles in the front; the kids call this, 'The ugly contest.' You do look ugly. We'll have a contest later to see who is the ugliest in class...I always win that one! Do this three times on each side. Now that really is a set-up for the important part of this exercise. Put your chin forward down on your chest, please, arms relaxed and loose at your side; raise your shoulders up behind your head, keeping your head down. Bring your head up and squeeze the back of your own neck. Now let everything get floppy and loose, put your chin back down. Try that with the shoulders one more time: Head up, get a little tighter, pinch this time, relax, let the arms hang loose, make sure your head is squeezed down so the blood can return. And the third time, likewise. Now there is probably a little tension and pain in the back of your neck right now. I would like to ask you to raise your shoulders up, just turn your head around about three or four times keeping your shoulders up. Now reverse your rotation the other way three or four times. Now let the arms down and just gently turn the head a couple more times and the pain should have just about washed away. When you are driving a car and you feel that tension or you are getting a tension headache, the turtle series will help a great deal in many headache situations where tension is involved.

Bancroft: Do you always follow the same sequence in exercise for the same number of minutes or do you vary it?

Gritton: I vary it. At the beginning, almost always in the first period, I keep it the same until they become familiar with it. Then we vary it and now they have a choice, 'Do we want to exercise? Do you feel today that you are tense and need to get going?' Maybe they have been in gym class or maybe they have been somewhere else this nice spring weather and we don't need it. We can just flake out right here in the chairs, we'll do that in a second. Now Don talks about going forward to touch your toes; we can't do that in my classroom because of physical limitations, so I use side bending. You just simply run your arm down your leg until you feel a good strong pull on the other side. The girls go clear down and touch their ankle bones; with my back, I can't do that. About three times down each side, just getting a firm pull and some of you will be sore there in the morning, because we don't normally bend this way. Please sit back down. This is when I put in mind-calming. I'm very insistent now about good physical posture. Your feet must be flat on the floor, your hands must be on your thighs and your back must be up straight. Now your eyes are best closed if you are going to image. I don't understand why, but I read in the books that to touch the hands together or to be fiddling with your pencil is a distraction. I ask that you first become physically still and while you are becoming physically still, we breathe in and out to occupy the mind. Say to yourselves 'In' when you breathe in and 'Out' when you breathe out. Think in...and out...do not control your breath. If it wishes to speed up, let it, or if it wishes to slow down, just let it be natural and uncontrolled. As you have watched others, you folks have become physically still quickly. When I see the physical stillness spread over the room, then we go into the record and the mental imagery drill which we took you on first. This is where I would fit that in and then we bring you back pleasantly, 'Please bring your good feelings with you.' I might ask here if I can use that early learning restimulation test while you folks are sitting still. Maybe you can find this one useful.

While you are still and your eyes are still closed, I would like you to remember back when you were very young and you remember being excited about learning something. It could be the pleasures and joys you got when maybe it was Grandmother reading you a story or maybe it was at Christmas when you finally got to open the Christmas package. I can remember when I learned to ride a bicycle. It was a very pleasant learning time in my youth. I'm just going to ask you today to pick a time and think on it for a few minutes and answer some questions to yourself about it. Do you remember the place or the room that you were in? Can you remember who was there that day sharing that pleasant experience and excitement with you? Do you remember the name of the person who was showing you or helping you to learn? I would like to ask how you felt that day, physically. Do you remember how the palms of your hands feel when you are excited? How did they feel that day as you learned? Can you make your hands feel that way today? Can you let that feeling of excitement and pleasure spread up your arms...up to your shoulders ...remember how the excitement felt in your head? How the pleasure and excitement settled all the way down through your body...all the way down to the soles of your feet and your toes? Remember how your stomach felt that day? Remember our stomach indicates a lot of our feelings and our emotions. How did your stomach feel? Those kinds of feelings let you remember all these years so very well and clearly. Bring those feelings into this classroom today and you will learn this material as easily and remember it as long and as well. Those feelings may be brought with you now as I ask you please to come back into the class. Let us start with the lesson for today. When you are ready to join us again, please come back into the present with me and we will start.

Here I go into the presentation, basically a traditional lecture, it may be a movie, it may be an experiment, it may be a spelling list, whatever. The active presentation is usually what I call a hands-on experiment in that the kids must be doing something; acting out a role, copying a list. What this means is, 'I'm going to give you a spelling list today and you must spell Bonnie. It is spelled B-O-N-N-I-E. I want you to write that in your own handwriting so your eye sees your hand write it, your eye now knows that your hand knows how to write it. You see, you always know how to spell Bonnie.‘

Then we work on the images that we need to build. As Don suggested yesterday, imagery building is a good mnemonic device. It works; it gives you an optimistic starting place to have them build some images. Now I don't know what the name 'Bonnie‘ means to you and the definition today isn't our point: we are just trying to learn when we read 'Bonnie,‘ that we know what 'Bonnie‘ is. I like to eat and I will make up my imagery around something to eat. But that's me. Now you boys and girls don't like to eat and Bonnie makes you think of a girl. It makes me think of a Bonnie ice cream cone. Use whatever imagery you think is appropriate to tie the word into something the kids are familiar with. Then I ask them a little later, did you have an image for 'Carolina?‘ 'Yeah, that is a state down there in the South.‘ Okay, that's the kids' image.

Practice imaging and we exchange a little bit: You waste a little time in the beginning trying to develop this, but when they develop this skill, it picks up so that you overcompensate for any time lost in the beginning. The first day is almost completely gone trying to take the kids through this; the second day is mostly so consumed; on the third day it gets shorter. Now 12 weeks into the semester, all I really have to do is shut my background sounds down and the kids know we are going into a passive session. The kids are sitting back in their chairs; they have heard it so many times: they sit up straight, lay things down. They just do this as an automatic response; it's an expectation now that I'm going to 'sing‘ to the commercial music. I'm usually careful not to tell them the names of the records. They can come up and look, but it is just music. Please return back to the pleasant experiences you have had, you don't need to listen to the music, the music is for me to keep rhythm in what I am saying as they do on the television commercials. We go back to my commercial pitch perodically. The other day I told the kids I was going to put on a new record because you use some records over and over, I get bored with them and I need a new record. I watched for the physical calmness first, letting them sit physically still. The mind, the biofeedback expert tells me, slows down after a minute or two, and they go into an alpha state probably; we haven't ever checked that. The tear ducts start to open and the kids start to wipe the tears from their eyes; the nervous fidgeting disappears and there's just a calmness that settles across the room that's very pleasant to work with. The record is only on for a passive seance so you can cover a tremendous amount of material. The first time you don't get much covered, but four or five times later when you have practiced, you're covering an hour's lecture in ten minutes review. You have taken out the major items and areas; you are reviewing what's there. On the last new record I tried, if I remember correctly, I had gone through about 30 words and shut it off. When I shut the record player off, I said, 'Well, could I ask you to come back to class today?' One kid turned and said, 'Well, when are you going to play that new record?' I checked all around and nobody had heard my record. And so before I ended the period that day, I had to turn the record back on so they could hear it. They said, 'We don't like that record, that's old crappy music that you play all the time.' But they had never heard it, they had all gone somewhere else and were enjoying being there. I think there was a spelling test that day; they came back and spelled at least 85 per cent. The kids in class are now spelleng 30 words that they had never heard before 100 per cent right.

Question: Did you have them concentrate on the words rather than music or images?

Gritton: They concentrate upon their pleasant imagery, the trip they want to take. They want to listen to me; it has been referred to as 'singing'. The kids make some sarcastic comments about my singing. Once in a while I get so involved in the music or the words or something that I miss a word completely. Many times half the class won't even hear it; half the class might be listening. This is my indication when I mess something up pretty bad: the kids that are laughing at me heard me; kids who aren't laughing at me were not listening. This one particular day, no one even heard me turn the music off.

Question: Which is more effective, when they are listening to you or not?

Gritton: I'm going to say that I haven't done a quality controlled experiment on that; you are asking for a personal opinion. If I can quote American physiologists like Barbara Brown, it is the subconscious mind that does all the learning and where the memory is located. I have to talk to the subconscious mind. Music is basically aimed at the right hemisphere of the brain. I am talking now to your left hemisphere; that bird on the record is talking to your right hemisphere, and he is really interfering with what I am saying. It isn't really a distraction, as the kids like it and learn. If I walk in at the beginning of the class and have a record on, that automatically sets a tone that for this class, 'Oh yeah, the birds are here today. We have spring, we have dawn, and we have winds and oceans.' Apparently in that pleasant frame of mind, that music is for me and my rhythm. Now I personally don't do a lot of this breathing with the music. I used to, but I'd get to counting beats. Sometimes words or phrases were a little bit longer than four beats so I would go ahead and hold my breath and continue. Then I would do an exhalation and inhalation and then start in again. I'm trying to do that in rhythm with music. But even though I have never in the class given the kids instructions to breathe together, they pick it up and we are all reading together, we're holding our breaths which is another mnemonic tool for helping them to learn.

Question: The instruction, though, is for them to be in their pleasant learning experience?

Gritton: Or their favorite pleasant place, the one that by this time we have gone through in 10 or 15 kinds of situations. I may use pleasant learning restimulation four, five, or six times until that person finds in their own memory a place or time where they may relax and get these feelings back. You sometimes have to use them repeatedly while the kids try. Everyone reacts a little bit differently. My hands, when I'm reading a real exciting book, get to sticking to the cover of the book and I start to sweat. I understand other people don't do that. So I'm careful not to describe what feelings they should have or show. I feel the pit of my stomach is a personal thing. Once in a while you will get a kid who will ask you that question. I say, 'Well, I really don't know how you physically react because I'm different, but you go to what makes you feel physically comfortably warm, physically safe. You can create that pleasant feeling now.' Once they get that memory, they have what we call their favorite place and they go to it. I get the best results when they are in this pleasant place and mood.

Question: I just want to clarify this. When they first come in the room, they hear what music is going to be used for the day?

Gritton: They may change that, though, they may want to have a different record on. In other words, that again, is their perogative. I have one playing in the beginning every day, but now they have a choice on that. When we first start the introduction we are trying to set a mental expectation, to set the tone and the place of the thing.

Question: Do you ever cut that out completely?

Gritton: Yes.

Question: By the end of 12 weeks, is it eliminated completely?

Gritton: On a day that we are going to have a full experiment that's going to take all the time, a day that we are going to have a film or something where there isn't time to do these things, you can cut it down to two or three minutes. But I would rather have them involved in doing what I call their practicing, what we have been talking about. Yes, I may just leave it out two or three days a week. But in the beginning the set-up is done regularly, daily, until we have established a norm for them, the expectation among them, the ability to generate these things when it suits their convenience. The students then take these techniques out to other classes and use these tools there. You can get in trouble with the other teachers on this.

Question: When you give them the materials, you use the same music you started out with. Why on earth do you switch to baroque music?

Gritton: No, No, No! During the passive review or passive concert, that is when I switch to a baroque rhythmic music.

Question: What do you have going on when presenting the lesson for the first time?

Gritton: Again that will vary. Once in a while we will use music during introductory presentation. But basically we have just a very special room, when you walk in, when you walk by the hall, there he is with those weird records again. Now where can I go buy these records? They're available in any record store; they can be ordered. You can buy them right here in Ames. You can buy them down at the Music Factory Store on Lincoln Way.

Question: When the kids leave your classroom, I presume they go to a conventional class after that. What happens to them? Do you get any feedback from others?

Gritton: You get a couple of kinds of feedback. It depends on the kind of teacher that they are going to. Last year an eighth grade teacher went to the principal and complained about me. He had complained to me personally first, and I hadn't understood what he was saying. He said I was using up all their 'goody', and the kids misbehaved in his class.

Question: Do kids ever fall asleep?

Gritton: If I were tired and a teacher made me do these things, I would fall asleep. In fact, I fell asleep yesterday a couple of times in some of the lectures here. But if you are sitting up straight in the chair, the kind of sleep that you are going to fall into is a kind where you are still aware of the outside sounds and noises. Now if a student starts to slide down in his chair and gets himself braced, then that guy is going to go a little deeper into sleep. So I insist on good posture. Then the kid who's getting into trouble starts to slump; his body is going to relax totally and he starts falling out of the chair. When I see a kid starting to go too much, I walk by and touch him or bump the chair or something. As the kids were told in my original set-up, this is not wrong; I don't object to it. When kids do achieve the relaxed state and I have tried to call some of them back, they kept their eyes closed because they enjoyed being there and didn't really want to come back here. The kids sit and laugh. I have to walk clear around the room. If some kid is enjoying it, and if I want him woke up, I have to walk around and do it.

Question: Do the kids resist classes being filled in a conventional manner? Won't that make them physically active?

Gritton: Well, after that 45 minute passive seance, when they walk out the door, they are flying pretty high. A kid at this age with 45 minutes of restful alpha state generation has energy!

I don't know if I satisfied you on your question on activity. You do get some of that. Now we have parental objections; we are getting more objections: Why aren't more of the teachers doing that because the kids learn better and feel better about class, and they feel better than usual about themselves.

Edwards: If there's a right amount of arousal during the active presentation of materials, but I have to stop using your method of teaching and using some environment records in the active presentation, what happens? In the active part I could see where this could be very good for the eighth graders who are already motivated, or perhaps just after lunch to regulate the right amount of arousal.

Gritton: I'm going to try to answer that, Jon Edwards. In Owen Caskey's presentation in the morning, he hammed it up; I think Lozanov talks about a dynamic delivery. You've really got to get into it and you really have to be an actor. You have to sell and believe in what you're selling. It's that dynamic delivery in my phrasing, creating dramatic moments and situations. One of my efforts is to teach science principles. I use an example where we have a wooden wheel on an inclined plane. I'll set this wheel on the inclined plane and I'll let go: predictability is what I'm trying to teach the kids; to predict what's going to happen when I let go of the wheel. Sure, you get a sucker and he says, 'Well, the wheel's gonna roll down the hill.' We have already probably argued about which way is down; 'You mean it's going to roll that way? Do you want to make a bet?' It happens to be against the school rules to bet with the kids, but that's sort of a gentlemen's agreement. The kids automatically pause a minute. I've tried to create a dramatic moment. What's going to happen to that wheel when you set it on the hill? Is that wheel going to roll down that hill? He wants to bet it isn't? Sure, you get a sucker and he says, 'I'll bet you a penny.' I don't bet for a penny; it isn't even worthwhile; I don't even put the wheel up for a penny. Try to create a little drama in it. You have to really ham it up. But if your teaching is 'loggy,' it's because your presentation is not catching their imagination, it's not involving them. Teachers are some of the world's worst to teach. By the way, the wheel I have is a specially shaped and weighted wheel: when I let go of it, it rolls up the hill. The kids say, 'You dirty rotten...' Then I put the weight down, and I say, 'Alright now, make up your mind, is the wheel going to roll down the hill or up the hill?' One kid says, 'Well, it's gonna roll up the hill,' and another, 'Well, it's gonna roll down when you put the weight down.' They sit there and say, 'You dirty rotten cheat.' Soon I say, 'Now wait a minute; this has to do something to defy the law of gravity. Use that creative brain: try to solve the problem.' And that's my active, creative lecture. Thank you.

Announcements

In an effort to catch up on publishing this journal, a decision was made by the SALT Society officers in January, 1978 to combine issues for 1977 into just two numbers, 1 & 2 and 3 & 4. Each such combined issue is to be somewhat larger than the previously typical 80 pages.

The third International SALT and Suggestology Conference is scheduled for April 21-23, 1978 at Iowa State University. For further information write: SALT, Conferences and Extension Division, Scheman Building, Iowa State University, Ames, Iowa 50011. Researchers and teachers will report.

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